

MAY 15, 1948

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*Luncheon by Pierre Bonnard. Collection of the  
Museum of Modern Art, New York. See Page 10*

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## Los Angeles Events

By Arthur Millier

BEVERLY HILLS:—The Modern Institute of Art's second big show, *Schools of 20th Century Art*, is a worthy successor to its opener, *Modern Artists in Transition*. A few of our more chichi collectors who have learned to say Rrrrenn-whah and Say-zawn don't like the *Schools* show as well as *Transition*, but artists and students love it and it's a bang-up educational affair. The Institute and its director, Kenneth Ross, are doing a job that needed to be done in the midst of this region's unprecedented rush for cul-tcha. (The thing is catching. I'm beginning to do it myself.)

Briefly, the exhibition was selected and arranged to represent 18 isms, beginning with impressionism and neo-impressionism, as seen in two Pissarros, one of them from Buddy De Sylva's collection, and ending with three excellent primitives (Peyronnet's *The Quiet Sea*, Kane's *Susquehanna River* and Hirshfeld's *Zebbras*) from Producer-Director Albert Lewin's reputedly fabulous collection of primitives.

The Harriman, Arensberg, Maitland, Stendahl and Galka E. Scheyer collections furnished notable pictures by Cézanne, Braque, De Chirico, Dali, Dix, Kandinsky and other artists representing various schools. Edward G. Robinson loaned Van Gogh's portrait of Pere Tanguy and from Curt Valentin came Max Beckmann's huge, violent triptych.

A Picabia, 1913, Severini's *Armored Train*, 1915, and an S. Macdonald-Wright synchrony of 1916, are among works from three early movements. Raoul Dufy's Fauve *Flowers in Vase*, 1906, presumably once shocking, is now very charming.

Brancusi, Calder, Duchamp, Gabo, Villon and Lipchitz figure in the sculpture and construction section and there are photographs of international style architecture. King Vidor's Sheeler is listed as representing "the Immaculates." Man Ray and Eugene Berman, both living here, figure among surrealists and neo-romanticists.

The institute's first exhibition drew 13,000 visitors and a membership of 700 has grown without a drive.

\*\*\*

Four still lifes by Henry Lee McFee, shown in the Scripps College annual faculty exhibition at Claremont, were high spots for this visitor. Although McFee lives on a Claremont hillside, few of his paintings are seen here. He works slowly for perfection of a sort not often seen these days. His color has brightened in this region's light.

\*\*\*

Jarvis Barlow, Mrs. Walter Camp Jr., Thomas C. Howe, Jr., Wright Ludington and William R. Valentiner selected 256 oils, water colors and drawings from 2,300 submitted for the Los Angeles County Museum's 1948 annual exhibition by artists of Los Angeles and vicinity. The exhibit will fill three galleries and continue to June 30. It is to be much larger than last year's which had only 50 paintings and 12 sculptures and caused an upheaval in local art circles. (More next issue).



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# The Art Digest

Vol. 22, No. 16

May 15, 1948

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# Director Plaut Answers

SIR: In the light of certain misunderstandings occasioned by the Institute of Contemporary Art's statement of February 17th, and the recent attacks on a group of critics whose interpretation of the Institute's position was wholly unbiased, we wish to clarify our position.

"Neither our change in name nor the accompanying statement were intended to indicate a change in institutional policy. For twelve years the Institute has brought to its community the advanced art of our time. It will continue to draw attention to the accomplishments of the great pioneers of twentieth century art and, if anything, it will intensify its efforts to present the work of the young progressives. It plans for the coming season three exhibitions in line with this policy—a first major projection in the United States of the works of Oskar Kokoschka, an analytical survey of 20th century art, and an exhibition devoted to new American painters. The program, as heretofore, will take cognizance of progressive expression in our time.

In spite of the fact that the Institute's statement emphasized that "this is in no sense an invitation to reaction," it has been so interpreted in some quarters. Not only do we insist that no such invitation exists, but we disclaim and reject any reactionary approbation.

Many artists appear to have considered that the Institute's statement, in urging them to meet the public "in terms of common understanding," constituted an intrusion on their liberty. The Institute not only respects the artist's jealousy for his freedom of expression; it believes that no government, group or individual has the right to curtail this freedom. The statement was intended to underline the Institute's own criteria and to focus attention on what it considers to be a public need.

In the last analysis, the Institute has hoped by its action to broaden, not to narrow, the scope of contemporary creative activity. If its statement was not recognized as an invitation to the artist to share its responsibility for discriminating judgment and honest interpretation, the invitation is once more extended.

—JAMES S. PLAUT, Director, Boston Institute of Contemporary Art.

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## PEYTON BOSWELL

### Comments:

#### Sounding Brass

IN THE AUDITORIUM of the Museum of Modern Art, the evening of May 6, a group of very, very important artists assembled to discuss a very, very important problem—the freedom of artistic expression. However, as the lights lowered, evidently the collective I.Q. of the attendant genii joined in a secondary boycott. And by the time the distinguished orators had warmed to their subject, the debate, unfortunately, took on all the aural aspects of an alley brawl.

Despite the fact that speakers Burlin, Davis, Gottlieb, Morris and Sweeney bungled the occasion by switching from principles to personalities, the *DIGEST* regards their discussion important enough to give it considerable space. Ralph M. Pearson, writing for the artists, gives a first-hand account on page 16; Emily Genauer, who is not accustomed to taking it on the chin sitting down, was asked to defend her colleagues (which she does on page 17); then the *DIGEST* invited James S. Plaut, director of the Boston Institute of Contemporary Art, who was the innocent victim of reading-between-the-lines, to enlarge on his manifesto (page 5).

Under the above editorial method of giving each side its chance to be heard, the reader, of course, will make the final decision. However, at this point I would like to express a few thoughts in rebuttal for my own fraternity, useless and ignorant though the artists may brand it.

We, too, have a code of ethics, and demand the same right of free expression. We cannot be bought, either by glowing forewords or commercial considerations. We call them as we see them, and know that our duty is to the public, not the artist. In the olden days of traditional criticism, the critic often gave sage advice to the artist; now we feel that the artist by the time he has a solo show should know at least the fundamentals; he is either an artist or not, with or without the support of a critic. Our function is to act as interpreters between the creative studio and the collector's walls; our chief role to develop gradually public taste so that it accepts the experimental of one generation as the conservative of the next.

To condemn critics because they are not exhibiting artists is as foolish as demanding that your physician contract all the diseases for which he treats you.

Because of the very creative drive of his biased ego, the average artist makes a bad juror; he would be even worse as a critic, for the power that makes him an artist prevents him from judging objectively the works of his fellows. The working critic of today asks only that the artist accomplish his objective—whether it be abstract or realistic.

If there is any blanket indictment we can lodge against the art critics of today, it is that they are too kind to the exhibiting artist—based partly on the tragedy of Van Gogh and the economic pleas of artists during the Great Depression. Came last October and the critics began to get tough for quality rather than quantity—when Kallem, Baziotes and Vasilieff won major prizes, and before Director Plaut changed his name from “modern” to “contemporary.” At that time the critics merely asked for better modern art, not less.

The artists speaking at the forum had some “belly laughs” lifting words out of context—a gift any clever publicity agent along Broadway possesses. How does this sound from the intellectual Paul Burlin: “I say, nuts to their baked beans.” Honestly, the man said it.

And now we come to George L. K. Morris, abstract artist I nominated for the Virginia Biennial jury because I knew he was a good artist and respected his intelligence. Mr. Morris succeeded in grouping the impossible among his debits: Howard Devree, Aline Louchheim, Emily Genauer, Alfred Frankfurter, Robert Coates, this writer and the “nice” Henry McBride. Then came undoubtedly the most juvenile thought of the year—Mr. Morris’ charge that *Time* and *Life* are “twin enemies of culture.”

As a first impression, one might admire the courage of Artist Morris, but because of the innate honesty of the critics he maligns, we know he runs no risk when he next exhibits. Fortunately the critics judge artists by what they do, not by what they say.

All of which brings us belatedly to the sad conclusion that perhaps artists should sign more canvases and fewer petitions.

#### The German Masterpieces

THE COLLECTION of German-owned masterpieces, for whose exhibition in America the working art press fought so hard, will go on exhibition at the Metropolitan Museum on May 17 and will continue through June 12. In view of the unusual public interest, the exhibition will be open until 9 p.m. on Wednesdays and Sundays, instead of closing at the usual 5 p.m. A fee of 50c. will be charged and all receipts will be turned over to the Army for the relief of German children in the United States Zone.

After the Metropolitan show, the schedule for the tour follows: Philadelphia Museum, June 17-July 6; Art Institute of Chicago, July 12-Aug. 1; Boston Museum, Aug. 7-27; Detroit Institute, Sept. 3-23; Cleveland Museum, Sept. 30-Oct. 20; Minneapolis Institute, Oct. 26-Nov. 15; De Young Museum, San Francisco, Nov. 29-Dec. 19; Los Angeles Museum, Dec. 29-Jan. 18; St. Louis Museum, Jan. 25-Feb. 14; Carnegie Institute, Pittsburgh, Feb. 19-March 11; Toledo Museum, March 15-31.

Because of diplomatic compromise and the fact that some of our scholars don't think these paintings would be safe on our stream-lined railroads or in our modern museums, 52 of the pictures that drew 964,970 visitors to the National Gallery in Washington will be shipped immediately to Germany; another 50 will be deducted after the Boston showing, and the remaining hundred will be returned to Germany after the Toledo closing—in other words, the collection will not be mutilated by a third 50, as was first planned.

#### Bulliet “Retires”

ALONG WITH MANY of my generation, the first inkling I had into the meaning and significance of modern art came from reading a book called *Apples and Madonnas*—truly one of the great art books of the 20th century. It had its first edition in the middle 20s, when you smiled when you called a man “a modern,” and long before we had an “Abstract Academy.” The author of that book was Clarence J. Bulliet, one of the finest fighters for freedom of expression this country has produced. And since I would not want Jimmy Walker's immortal sentence—“The applause of yesterday has such a short echo”—to apply to this staunch critic, I would like to insert into the record that Bulliet once stood alone as the sole defender of modernism among Midwest critics.

I write this because Bulliet has announced his retirement from the Chicago *Daily News*, after laboring for art for more than 35 years. The only trouble is that Bulliet's definition of retirement is no more conventional than his early battles for experimental art—while resting, he will free-lance

[Please turn to page 31]





*Bather:* LOUIS SLOBODKIN



*Composition:* CLEO HARTWIG



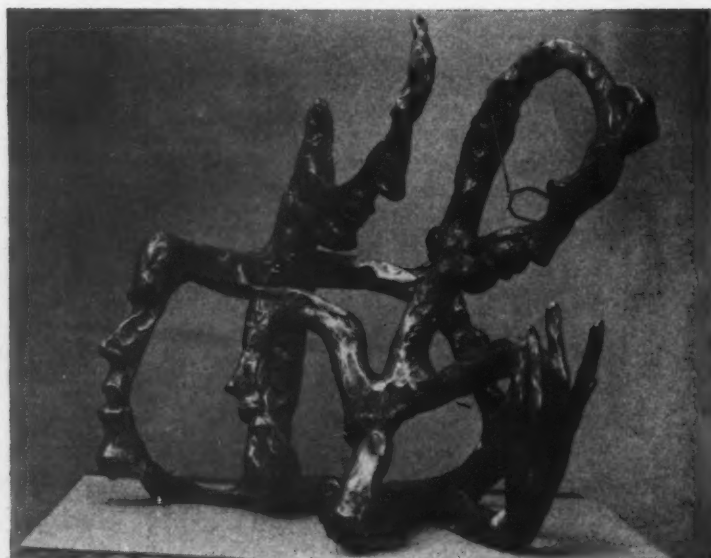
*Sun Worship:* CLARA FASANO



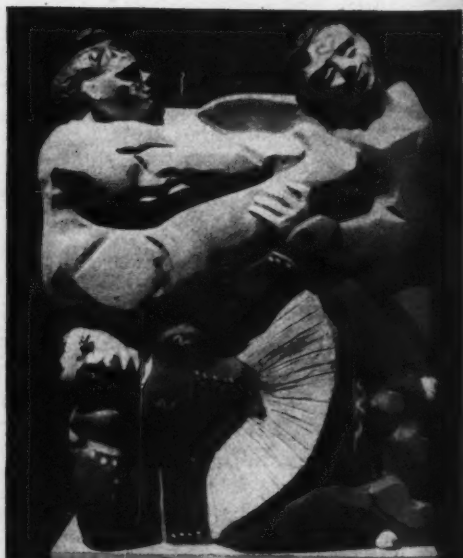
*Indian Madonna:* M. NUNEZ DEL PRADO



*La Terre:* NINA WINKEL



*Self Portrait:* DORIS CAESAR



*Side Show:* ANITA WESCHLER

# THE ART DIGEST

Vol. 22, No. 16

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*The Snob*: DOROTHEA GREENBAUM



*Black Goat*: ORONZIO MALDARELLI

## Progressive Sculptors Display Their Work in Outdoor Exhibition

BY THE NATURE of their profession, physical and otherwise, sculptors must be Spartan. Intensive training in which there are uncommonly few short cuts, much hard work, relatively meagre rewards, and doing things the hard way are their accepted lot. Take for instance the current and first sculpture outdoor show since before the war.

Months ago members of the Sculptors Guild started looking around for a site. It was found on a bleak day in December—a hole of gaping basements and rubble a few doors west of 5th Avenue on Washington Square North. The owner was willing, and the neighbors co-operative to the extent of saving their ashes for fill material. Guild members contributed the rest, all through a long, uncommonly hard winter, with quite as much emphasis on strong arms and backs as on ingenuity and imagination. The results are just as attractive as they were ten years ago, when an unsightly lot at the corner of Park Avenue and 38th Street was turned into an outdoor garden, or in 1941, when a similar blight on the landscape underwent a metamorphosis by the Guild at 8th Street and 6th Avenue.

The present show is impressive in scope, and should provide a sample show-case for many different kinds of buyers, as well as pleasure for the window-shopper. There are 60-odd catalogued pieces, most of them quite large, plus a charmingly arranged little gallery at the back with "apartment-size" work, all ranging from the classical to pure abstraction in style and encompassing almost all sculpture media. There are many pieces suitable for in-

corporation with modern or church architecture, garden pieces, living-room pieces and museum pieces.

The tense, jagged work which dominated the last Whitney annual is present, as are themes of social significance, balanced by serene, classic figures and a welcome leavening note of humor. Some that have been seen and commented upon time and again look a little different in the outdoor setting.

Most spectacular of the architectural pieces is Gwen Lux' *Aspiration*, executed for the new galleries of Associated American Artists in Hollywood (reproduced in the Dec. 15 DIGEST), which seems to fly through the air from an adjoining brick wall. Harold Ambellan's large plaster *Sketch for Buoyant Woman*, another in the levitation series, *The Erl King* by O'Connor Barrett, *Defiance* by Mark Friedman, *The Seamstress* by John Hovannes, *Man's Insecurity in the City* by Margaret Brasser Kane and Warren Wheelock's plaster model headpiece for the 9-foot General Steuben bronze statue are among numerous other works that cast come-hither glances at architects.

The madonna theme is variously and tenderly handled by Marina Nunez del Prado in *Indian Madonna*; Vincent Glinisky in the small ebony *Mother and Child*, Nina Winkel in *La Terre*, and Jean de Marco contributes a large brass repoussé memorial cross depicting the head of Christ and the 12 apostles, dedicated to the dead of two world wars.

Love comes to semi-abstractions in *Oneness* by Lily Landis, *Homecoming*

by Seymour Lipton, Mitzi Solomon's now celebrated *Lovers* and two graceful figures by Arnold Geissbuhler, Recommended among the animal kingdom are a stylized *Stallion* by Rhys Caparn; Dorothea Greenbaum's supercilious camel, properly titled *The Snob*; a charming, beautifully executed *Black Goat* by Oronzio Maldarelli; a *Startled Nag* by Hugo Robus that is startlingly different from his usual style and very funny, and Chaim Gross' *Bird's Nest*.

Humor is also present in Anita Weschler's gaily painted *Side Show*, and to an extent in Doris Caesar's *Self Portrait*.

Outstanding works, without category or classification, are De Creeft's lovely *New Being* in textured pink marble; Der Harootian's powerful *Prometheus and Vulture*; a tense and dynamic *Widow* by Lu Duble; Robert Laurent's *Beauty and the Beast*, Louis Slobodkin's *Bather* and Zorach's standing figure, *Lament*. Particularly forceful in message conveyed are Robert Russin's proposed monument sketch to the Jewish fighters in the Warsaw Ghetto and David Smith's *False Peace Spectre*.

The exhibition which is worth everybody's 25c., will continue through June surely, and perhaps into July if circumstances permit. Based on the repeated success of these outdoor sculpture shows, one would think the City Fathers would come forward next year to support and encourage this valuable civic venture. Robert Moses, father of the New York park and highway systems should obtain another practical idea for his fertile mind by visiting the show.—JO GIBBS.



*Cabinet de Toilette: BONNARD (1932). Lent by Samuel A. Marx*

## Bonnard—Quintessence of the Gallic Spirit

THE RETROSPECTIVE EXHIBITION of the work of Pierre Bonnard, at the Museum of Modern Art, was assembled by John Rewald for the Cleveland Museum, where it opened in March. Rewald was assisted in Europe in his assemblage by Charles Terasse, curator of the Fontainebleau Museum and a nephew of Bonnard, who also contributed a charming foreword on the life and art of Bonnard to the catalogue which constitutes a comprehensive survey by Rewald.

Although it has appeared that Bonnard was not appreciated in this country, his pictures, exhibited at Carnegie shows, receiving the dubious honors of second and third prizes, Rewald discovered in his research American-owned works that constitute half of the present showing and which he considered an "exceptionally good match" for those coming from abroad.

Bonnard died about a year ago at the age of 79, a gentle, old man, yet spirited enough to defend his integrity by refusing during the Occupation a command performance to execute an official Vichy portrait of Petain. Painting from adolescence, this artist's career covered a span of sixty years in a wide range of expression—landscapes, portraits, interiors, village fêtes, scenes of Paris streets and large decorations. He was also a distinguished lithographer, etcher and book illustrator.

Bonnard's father, an important government official, insisted that his son prepare for some form of public life by studying law. The son was dutifully enrolled in law courses, but the profession was far from congenial to him. In his spare moments he frequented crowds to study faces that he later sketched at home. He entered the Aca-

demie Julian during his studies and spent a year at the Ecole des Beaux Arts. A trifling incident, in itself, finally induced his father to allow him to pursue the career of an artist; it was the sale of a design for a champagne poster which is included in this exhibition.

Freed from the administrative service into which he had been forced, Bonnard set about to prepare himself for his chosen *metier*. With Edmund Vuillard, whom he met at Julian's, and who proved a lifelong friend, museums were explored. The young artists were especially attracted by Oriental art, especially that of Japanese prints. It is owing to that influence and to the precepts of Gauguin that Bonnard's early work was precise in its definitions of flat, color planes and decorative in character. It is remarkable how soon, despite many differing artistic contacts and discipleships, Bonnard found his own stride.

As a member of a little group of painters and writers, dubbed *Nabis*, formed for enthusiastic discussions of esthetics, and profoundly influenced by Gauguin, Bonnard nevertheless escaped that influence as well as Lautrec's. Living in an atmosphere of symbolism and mysticism that marked the art and literature of that period, and a close friend of Redon, he was never a symbolist or a mystic. Rather, looking at the world about him, he found enchantments of form, line and color that he never attempted to describe, but employed as parts of significant design.

Bonnard used an impressionistic technique, but adapted it to his own ends, making it a delicately attuned instrument for his creative vision. His colors grew in transparency and brilliance

with an originality in their use that may be appreciated in every brush stroke. The culminating years of his painting brought incredible refulgence to his palette.

Bonnard is so essentially French that he delighted in the intimacy of living; also French is a not infrequent note of gentle irony and playful wit, but his work is never malicious, nor is it ever mournful. He had no lesson to expound, no literary ideas to illustrate, but he sought and found in visual experience a significance that is related only to art. The very fineness of his apprehension sometimes makes our duller vision slow to appreciate his work.

Any literal description of Bonnard's paintings would be breaking the butterfly on the wheel, they must be seen to be understood, as so large a part of their effect is due to their color. His delightful graphic work and his engaging drawings deserve a chapter to themselves. It is a tribute to the frail, old man's ever-renewed sense of beauty that his last canvas, included in the exhibition, should be of a blossoming tree in his garden. (Until July 25.)

—MARGARET BREUNING.

## Laughlin Glass

ENTERING THE EXHIBITION of stained glass by Alice D. Laughlin, at the Arnold Seligmann-Helft Galleries, is like stepping into some vast casket of glowing jewels, for the illuminated panels in the darkened galleries, wake flashes of rubies, sapphires and a myriad of other precious stones.

Much of the stained glass produced today might well cause one to borrow the famous exclamation of Madame Roland Roland anent liberty and say, "How many crimes are committed in thy name!" But Miss Laughlin's glass follows the mediaeval character of the cathedrals of Chartres and Bourges in the depth and purity of its colors, and in the distinction of its designs, as well as in the actual processes of fabrication. It expresses the symbols of faith in the concrete terms of the Middle Ages with the fresh, new perception of contemporary approach.

Although the artist has held numerous exhibitions, none has so ably illustrated the scope of her work, or the fecundity of her invention as this current one. The most imposing exhibit is the window entitled, *The Consecration of a Bishop*, commissioned for the Archbishop's Chapel in Boston. It represents in a series of medallions the ritualistic steps consequent upon the elevation of a bishop. The beautiful vestments of the Middle Ages, which clothe the figures, produce a splendor of mingling colors, yet the austerity of the faces and the spiritual content of the scenes are the impressive features of the various groups.

Wood engravings in public collections and illustrations for books are further achievements of Miss Laughlin, but her outstanding work is stained glass, in which she continues with finished craftsmanship the tradition of a magnificent pictorial art in terms that convey its age-long message of spiritual conceptions. (Until May 22.)

—MARGARET BREUNING.



## Weisenborn. Pioneer

IF THERE IS ANYTHING in Jean Cassou's (Director of Paris' Modern Art Museum) opinion that abstraction is logically an American idiom, then certainly Chicago should be a happy hunting ground for abstractionists. What Carl Sandburg did for the midwest metropolis in verse, Rudolph Weisenborn has done in paint, starting at about the same time that Sandburg did. His most recent exhibition is now current at Mortimer Levitt Gallery.

After four years of rigid academic training, Weisenborn took ten years to forget it. For some time he painted literal landscapes of the spectacular Colorado country, became disgusted with his work for its lack of emotional content. Then he returned to Chicago and, during the 1920s, pioneered abstract painting there.

Daring in color and sharply emphatic in design, Weisenborn's paintings have an elemental order and feeling of stability. He paints heavily, frequently with the knife. A framework of heavy black lines imparts a certain rigidity. (Through May 29.)—ALONZO LANSFORD.



## Said by Implication

The elusive, lyric watercolors that make up Sibley Smith's second show at the Willard Gallery are an excellent case in point of implication sometimes being stronger than a direct statement of fact. In these abstractions and semi-abstractions on nature themes, the artist's imagination fires that of his audience in a sort of participation game—one actually feels the bite of the wind in *March Day*, "realizes" the wetness and vastness of the *Ocean*, both accomplished largely by suggestion in simple wet washes of color and a few nervous lines. Somehow, Smith's *Snow-Light* and *Golden Light* are more persuasive than any literal transcription could be.

Also highly recommended in the evocative show are *Ice Breaking*, *Chinco-teague Bay* and *Young Owls*. (Until June 5.)—J.G.

Rudolph Weisenborn, Right, Discussing Sketches for His Mural with Ric Riccardo, Left. (See March 1 Digest)



## National Women Artists Reach Age of 56

THE NATIONAL ASSOCIATION OF WOMEN ARTISTS is holding its fifty-sixth annual exhibition in the galleries of the National Academy. As this show includes oils, watercolors, miniatures, drawings and prints, something of its size may be realized. Size, however, is not its principal asset, for it is an exhibition of which the members may well be proud, maintaining a high average of accomplishment throughout. The scope is wide, comprising traditional, experimental and completely abstract works, which illustrate the differing tempos of the contemporary mood. It is, of course, the excellence of the work that counts, not its varied labels.

In the oils, various figure paintings especially noted are: *Little Girl of*

*Milk*: LUCIA TALLARICO (Cooper Prize)

*Nassau* by Sue May Gill, in which glowing fresh tones are heightened by a background of white flowers; *The Long Night* by Lee Ramsdell, a seated figure in which delicacy of modelling and vitality of pose are effectively combined; *Girl Painting Flowers* by Freda Fine-man is a witty conception, well developed; *Elena* by Lisa Polhemus is superbly modelled in the bare torso back, set off by rich drapery; Theresa Steinhart's *Lecture* possesses fine characterization; Mae Jane Gray's vital, yet sullen *Margo* is an arresting child's portrait.

Other figure paintings that should be cited are by Tosca Olinsky, Vilna Morpurgo, Maria Liszt, Lillian Cotton, Gene Alden Walker, Selma Oppenheimer. Among the landscapes and landscapes-with-figures are *Spring—Morris County* by Eleanor I. Maurice, a dilapidated, old house bravely holding its own; Ruth Lewis' lively *Sunday Commuters* in a ferry slip; the spectacular play of light on crumbling forms in *Ruins on the Moor* by Pauline Law; and the atmospheric *Sunday Afternoon, Florida* by Victoria Hutson Huntley. There are also outstanding canvases by Betty Waldo Parish, Julia Leaycraft, Ethel B. Schiffer, Fannie Woolfson, Miriam McKinnie, and Mabel Scott Georgi.

In a class that defies listing are some noteworthy paintings: the delightful cluster of furry cats around a saucer of *Milk*, by Lucia Tallarico; *Night Watchman* by Margaret Sturgis, a majestic owl perched on a bow, enlivened by surrealistic detail; and another owl subject by Frances Pratt.

Fantasy and abstraction have their place in Ruth Ray's *Crustacean*, immaculately brushed; in the play of lucent textures against solid forms in Ziuta Gerstenzang's *Cocktails*; in the handsome design of color planes, fruit bowl and instrument keys in Lucy Wells Heald's *Still Life*; in *Perpetual Motion* [Please turn to page 23]



*Buste de Femme au Corsage Rayé: PICASSO (1943)*

## From the Carre Collection of Picassos

PABLO PICASSO scores again in an exhibition of his works in the collection of the Galerie Louis Carré of Paris, currently being held at the Durand-Ruel Gallery.

As a casual reader of Jean Paul Sartre, this writer feels a strange philosophic relationship between the contemporary French thinker and the plastic innovator that transcends their disparate media. Both, in their approach to life, seem logical conclusions to old Montaigne's philosophy that the man who had fallen down a flight of stairs and hit the last step was indeed fortunate, for at least he could console himself with the thought that he could fall no further.

By ruthlessly looking at the savagery of contemporary life and holding an unrelenting mirror before us, I feel that Picasso and Sartre have served an important purpose. To represent our world in anemic academic tints would appear, indeed, to indulge in escapism, though it is generally Picasso who is regarded as a degenerate dream peddler. To the pictures! . . .

*Nature Morte au Chandelier* (1944) strangely enough shows descent from Cézanne, as the latter is seen in his last watercolors. In fancy, one might suppose that were Cézanne alive today, and aware of latter-day developments in art, he might well work in much the same idiom. Of great interest is *Buste de Femme au Corsage Rayé*, with its

great stone face and arresting organization. *Nature Morte au Comptoir de Cerises* (1943) is remembered for its command of space and the compelling directions established.

*Nature Morte au Miroir* (1945) pits a pigmentally rich foreground against a thinly washed background. It works for Picasso . . . a difficult feat to so wed and integrate such opposing techniques. Echoes of cubism are sensed in *Tete de Femme au Chapeau* (1943), while those who doubt Picasso's sense of humor should study his tongue-in-cheek *Les Modeles* (1942) with its drunken Silenus. (Until May 29.)

BEN WOLF.

## John Blair Dies

John Blair, co-director of the Passe-doit Gallery, died suddenly of a heart attack on April 30, in his 74th year. An actor by profession, and one of the first in this country to interpret Ibsen, he was, at the turn of the century, leading man to Julia Marlowe, Viola Allen and Olga Nethersole. Many years ago he put on the masque at Cornish in honor of Augustus Saint-Gaudens. Always interested in painting and sculpture, he turned his attention to the other two arts when he retired from the theatre because of delicate health. He was long a member of the Players Club, and a gold-star member of Actor's Equity.

## Lawyer-Painters

TWO YEARS AGO, the Bar Association of New York discovered that a considerable number of its members spent their off-hours painting. So they arranged an exhibition of pictures by lawyers, primarily to get the boys together. The general quality of the show was so impressive, however, that they decided to make it an annual affair, and the Third Spring Art Exhibition was held in a second-floor gallery in the Association's quarters on West 44th St., last fortnight.

While they are quick to deny any professional pretensions, it is evident that most of the exhibitors take their painting seriously, and it is a fact that a few of them do attain professional standards. The exhibition may be compared to an average State or regional art show, and such comparison would indicate that while the best here is not quite so good, and the worst is possibly worse, the average of the lawyer's works is better than the average of the regional artists. Certainly the barristers are less imitative and slavish to formula.

Outstanding were paintings by Mark Eisner, Alexander Lindey, James N. Rosenberg, Harris B. Steinberg, and ceramics by Joseph Larocque. Mr. Eisner's suave brushing and organization imparted dramatic grandeur to his three California landscapes. Mr. Lindey had a sure touch with tasteful color harmonies in his abstracted oils.

Rosenberg's big *Landscape* was painted with disciplined freedom and would feel at home in any art exhibition. When he puts aside his writs and torts, Mr. Steinberg apparently gives his sense of humor full rein, as evidenced by his caricaturish comments on certain members of his profession. Mr. Larocque's is certainly no unpractised hand with ceramic animals. (Closed May 12.)—ALONZO LANSFORD.

## Introducing Chauffrey

PHILADELPHIA:—The Georges de Braux Gallery is continuing to function as an unofficial outpost for contemporary French artists who live and work outside the magic circle of the highly publicized big names. This month (through May 28) the gallery is presenting the first American exhibition of another of these artists: Jean Chauffrey, a Beaux Arts trained painter whose calm, peaceful, unpeopled landscapes are seen regularly in the Paris Salons.

Chauffrey's works are as competent as they are unpretentious. He is not unmindful of the aesthetic revolution that has dominated much of Paris's output, but he has judiciously assimilated the new viewpoints and incorporated them into a mode of expression that is both personal and traditional. It is compounded primarily of a subtle sense of color, a nature accurately sensitive to the quiet charm of the French countryside, and an accomplished technique.

These show to best advantage in the tranquil *Wealth of France No. 1*, his provocatively moody *Wreck*, and *Daylilies*, a sensuous flower study that makes its point with restraint and innate good taste.—FRANK CASPERS.



## Midtown Moves

FELICITATIONS are due the Midtown Galleries for their new quarters on the fifth floor of the building previously occupied (605 Madison Avenue). The increased space and admirable arrangement of two exhibition galleries, a show room, a large office for Director Alan Gruskin and a small one tucked away for Mrs. Gruskin's benefit form an excellent set-up. The walls in low neutral tones are adapted to the display of pictures, and the latest word in lighting fixtures that bring out every color note at its true value is especially impressive. The architectural firm of Raymond and Rado deserve commendation.

The galleries open with an exhibition of paintings and drawings by Emlen Etting. Etting is not only a good painter, but also an artist who is able to imbue his work with a vitality that gives it a special appeal. *Lemons on a Red Cloth*, the yellow fruit spilled on a vermillion surface with a twisty vase accenting the design; the tiny bird twittering away on telegraph wires against an opulent landscape in *Song of the Bird*; the blue dusk punctuated by spaced lights in *Twilight Route 16*, these are some of the varied facets.

It further includes the heavy-featured and somewhat forbidding visage of *Stranger*, some excellent shore scenes, a muscular *Tumbler*; a cluster of yellow *Jonquils* casually decorative, and an enormous Marine turning on a juke box, splaying his heavy form all over it. Originality of conceptions, vigor of execution and good craftsmanship are apparent in this work.

In another gallery a group showing is so arresting that it should be considered in detail, but only a brief mention may be afforded. Maurice Freedman's *Window by the Sea*; Julien Binford's *Interior with Nude*; Lenard Kester's *Early Spring*; Doris Rosenthal's *Hotel Corridor*, and William Thon's *Sea Gulls and Rocks* are outstanding contributions to a showing in which every item is commendable. (Until May 29.)—MARGARET BREUNING.

*Lemons on Red Cloth*: EMLÉN ETTING. On View at Midtown



May 15, 1948



*Improvisation in a Greek Key*: JACK LEVINE

## Jack Levine Shows Post-War Paintings

RECENTLY "LOOK" MAGAZINE polled a large number of museum directors, and came up with a list of "the nation's ten most important artists." Well up toward the top was the name of Jack Levine. Now I am not going to take exception to this, but only point out that Levine is only 33 years old, that he spent a few of those years off to the wars, and until this month had had only a single one-man show. How, then, this sterling reputation? Probably because he is a good painter.

Levine's current show at Downtown Gallery contains oils and gouaches executed since the war, excepting one (borrowed from the Museum of Modern Art) for contrast in styles. This artist has developed his modern idiom the hard, and correct, way. The Fogg Museum has a number of his early drawings, probably done during his student days, and they show a fine degree of classical draftsmanship. One can trace his logical development from this per-

iod through his earlier paintings, with their solid modelling and interest in chiaroscuro, to the loosely woven figure pieces of more recent date.

Two of the most recently painted canvases here indicate further change. *Improvisation in a Greek Key* contains the old Levine satire, but he seems to be more interested in color organization and plastic qualities. Form is somewhat sacrificed for flatter patterns. Compared to earlier paintings it seems almost unfinished. I like it, but I'm not sure I like it better than some earlier ones. The other most recent picture is *Royal Family*, painted since the artist's return from Europe, a couple of months ago. It indicates a Gothic stained glass window influence and color in lower key, is strong and effective. (Through May 29.)—ALONZO LANSFORD.

## Upper Hudson Annual

ONE HUNDRED AND TEN WORKS—oils, watercolors, pastels, and sculpture—make up the 13th Annual Exhibition of the Artists of the Upper Hudson, at the Albany Institute of History and Art.

Juried this year by sculptor Ivan Mestrovic under the Albany Plan of the one-man advisory juror, the show includes the work of 84 artists living within 100 miles of Albany. The show average is slightly to the left of center. Landscapes predominate and social comment is almost missing.

Rules of the exhibition state that no artist may be represented by more than three works. This year five artists are showing the maximum: Edgar Batzell, Jr., Jan Clark, Kurt Sluizer, Frances Stein, and Mark Vukovic.

Sculpture in the show is keyed by E. Adriel's stone head, and the example by Gertrude K. Lathrop. Outstanding among the other works are an oil landscape by Stanley Bate, and watercolors by Edward Christiana, Theodore Czebota, and Arthur K. D. Healy. Louis Durchanek shows an oil, Wilfred Thomas contributes a genre of bathers, and George Baer has oil genre studies of country life. (Through May 30.)



## Archipenko, Innovator

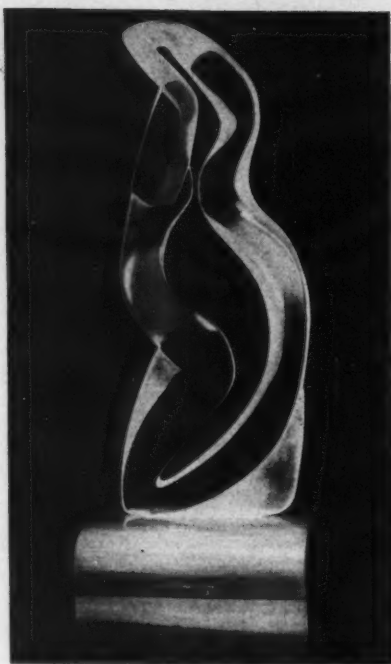
ALTHOUGH a little more than 20 sculptures can hardly be called a retrospective showing, even if they cover 40 years of activity, they do represent—and rewardingly—the imaginative sculpture of Alexander Archipenko. His exhibition, at the Associated American Artists Galleries until May 22, is his 78th one-man show, but his first in New York since the large one held at the Nierendorf Galleries four years ago.

From the earliest sculpture on view, a bronze *Black Torso* of 1909, that is stiffer and more mannered than his later, fluent work, to this year's dramatically-lighted plastic abstraction called *Symmetrical*, the most striking feature of Archipenko's work is the consistency of his expression.

For, despite the fact that his reputation rests partly on highly original innovations of style and approach—inventions that made him the teacher and leader of a school of modern sculpture—the stream of Archipenko's work has run in a comparatively narrow channel. With the exception of those angular, chunky or geometric works that appear now and then through the years, he has remained faithful to a sensuous depiction of form. His is a combination of thoughtful, intellectual experiment with a vision that takes shape in works which are satisfying visual experiences—sculptures that can be enjoyed without awareness of the mental discoveries which had first to assert themselves.

Among the outstanding works in this display are the early *Flat Torso*, a beautiful bronze that is as much felt as seen; the inlaid terra cotta *Spanish*

*White Torso*: ARCHIPENKO (1916)



*Spirit of This Century*:  
ARCHIPENKO (1947)

*Woman* of 1940, as perfect a work of its kind as we are likely to see by a contemporary, and the five recent abstractions in plastic that make full use of the peculiar properties of the material without sacrificing statement to effect.—JUDITH KAYE REED.

## Director Ritter Exhibits

Chris Ritter, modest director of the Laurel Gallery, is finally devoting his walls to oils, watercolors and lithographs by himself. Many of the pictures are based on his special studies of early Greek art and mythology, resulting in fresh, interpretative work that is distinguished as much by his deep, glowing palette, skillful handling of medium and rhythmic compositions as by lively charm of subject. Outstanding among his oils are the vivid *Ariadne*; the two *Pagan Landscapes* and a series of figure studies painted on free-form panels, rather than the conventional rectangular canvas shapes.

The group of hand-colored lithographs, from a portfolio titled *The Minoans*, are outstanding—technically, for the process used is an unusual one involving touche rather than crayon, and artistically for the vivid illustration of and interpretation of fascinating myths. (Until May 28.)—J. K. R.

## Modern French Prints

There is a good selection of modern French prints, arranged to tempt the collector whose budget ranges from \$10 up, at the Binet Gallery, where prints by famous painters hang together with works by less well known French printmakers. The more than usual intimate air of this show is enhanced by the numerous portraits of artists, their families and friends: a robust likeness of dealer Vollard by Forain; Moreau's portrait of Segonzac; Renoir's studies of Berthe Morisot's daughter and niece and Cézanne's self-portrait. (Until May 27.)—J. K. R.

## Le Corbusier

AFTER HAVING BEEN KNOWN in this country for many years chiefly through his influence on other artists, architects and theorists, we are now on the verge of a sudden surfeit of the multifaceted Le Corbusier. Three years ago there was a large exhibition of his architectural works—in plan, model and photograph—drawings, paintings and writings, which opened in New York and toured the country under the auspices of the Walker Art Center. This past March and April a similarly inclusive show was seen at the Boston Institute of Contemporary Art, then went on tour. Recently and almost simultaneously, two books, one by and the other about Le Corbusier, were published, and now we have an exhibition of his paintings, not hitherto shown in America, at the Paul Rosenberg Galleries.

Of course, Le Corbusier is primarily an architect, large-scale planner and thinker, and he has used the medium of painting largely as a kind of mental and emotional exercise, to work out problems that would free his creative imagination. The Rosenberg selection is an interesting one, tracing his development from the early 20s to the late 30s, from the cool, intellectual precision of his Purism period (of which he was co-inventor with Ozenfant), through more colorful but still cerebral canvases akin to those of Leger, to relatively emotional work a little in the Picasso tradition.

For some reason not immediately obvious the whole exhibition has a "period" look, fascinating primarily from an objective, even historical, point of view as a cross-section of a movement or segment of a phenomenal career. The intricacies of an extraordinarily complex mind are in evidence in every square inch of every canvas, from the pastel, three-dimensional, classically designed *Nature Morte Pale* to the *Lanterne* of 1922, to the *Baigneuse* et *Barque au Coquillage* of 1938, stronger, freer and more vital both in color and composition.

It is quibbling, perhaps, but one thing has always bothered this reviewer about Le Corbusier's paintings—they are often sloppy in execution. A smudged line here and imperfect overpainting there is not too important, but it is a jarring note, out of key with the clarity and precision of the idea and design. (Until May 22.)—JO GIBBS.

## Indians of Mexico

Drawings in conté crayon by Hester Merwin, at the Ferargil Galleries, are remarkable not only for their high degree of technical accomplishment, but also for their characterization. Whether the portraiture is of the Mexican-Indians of Oaxaca, or Carib Indians, the seizure of personality is evidenced both by bodily gesture and facial expression.

The essential dignity of these Indian figures makes impression. The outstanding paper of the showing is of a Carib boy, *Abraham John*, a drawing that may be compared without exaggeration to an old master drawing in its simplified synthesis of form and superb quality of line.—M. B.

## Ben-Zion Honored

BEN-ZION is being accorded an unusual honor—a large retrospective exhibition of his biblical paintings at the Jewish Museum simultaneous with a smaller one-man show of his most recent pictures at Bertha Schaefer Gallery. Together they form an almost comprehensive survey of this important painter's work; I say almost, because missing are his "De Profundis" series of protests against Jewish persecution, and his familiar landscapes featuring blossoming orchards.

It is well to call the paintings at the Jewish Museum biblical rather than religious. At least to this reviewer, the interest seems to lie in very human, rather than mystical, considerations. Ben-Zion's prophets (there are many of them in the show, but not identified) are not the awe-inspiring demigods that Sunday School teachers, Orthodox rabbis and engravings by Gustave Doré have led us to believe; rather are they universal figures of the flesh, with the frailties accruing thereto. A certain profundity of human analysis is present, but an ever-present sense of humor keeps these rather monumental paintings from becoming solemn.

Ben-Zion began painting in 1933. The pictures at the Museum are dated from 1937 to '47, show no radical departures in a very individual style, rather a steady development. This style features an insistent use of heavy, black outline which some people have found monotonous and annoying. However, the artist has gradually refined and integrated this mannerism to a point in his later pictures where, I believe, it is beyond criticism.

The recently painted pictures at the Schaefer Gallery range from a coy and humorous *Hen and Egg*, to a delightfully decorative *Man Consulting Stars*, to a dead-serious social indictment, *Symbols of Our Times*, showing instruments of torture. The show at Schaefer ends June 5; the Jewish Museum exhibition continues all summer.

—ALONZO LANSFORD.



*La Brodeuse: MAX BAND*

## Max Band Reviews the Past Decade

MAX BAND is holding an exhibition of paintings selected from his output of the last ten years, at the Wildenstein Galleries. This large showing emphasizes both his high accomplishment as a craftsman and the distinctly personal viewpoint that colors all his work. It is evident that Band paints

what he loves, by his own confession, and by the direct testimony of these canvases. One cannot imagine him looking for a subject, for he finds his subjects wherever he looks in his environment. Yet there is nothing trivial in his work; it all reflects the mind of a gifted artist who is also a poet and philosopher delighting in the beauty of the world and affected deeply by its tragedies.

In his admirable *The Art of Max Band*, Arthur Millier stresses among other qualities, the humanity of the artist, which leads him to a deep penetration of character in the figures he paints. The recent canvases sound a mournful note, yet it is but an echo of the mournful world in which we are now living. The sad faces of homeless children or the desperate figures of refugees huddled in a tossing boat are scarcely cheerful subjects, yet they symbolize much of our chaotic times.

There is also much gaiety in Band's delightful renderings of children, for this artist is especially happy in his portrayal of adolescent charm. Moreover, there are handsome still lifes and flower pieces alive with luscious color and rhythmic movement.

There are many religious subjects such as the imposing conceptions of *Ecco Homo*, *Job and his Comforters*, the *Silent Prayer* (lent by Eddie Cantor), or the awe-inspiring canvas of *The Golden Calf*. (Until June 5.)

—MARGARET BREUNING.

*Man Consulting Stars: BEN ZION. On View at Bertha Schaefer Gallery*



May 15, 1948





*Paysage a la Lampe:*  
MILENA PAVLOVITCH BARILLI

## Memorial for Milena

PAINTINGS AND DRAWINGS by Milena, at the American British Art Center, attest not only her exceptional opportunities for artistic development, but further her distinctive personal gifts of expression. Her death, two years ago, in her 37th year, closed a career that held every promise of increasing power. Aside from her many European exhibitions, Milena's work was seen here previously at the Julien Levy Gallery and the Corcoran Gallery.

In a few lines of foreword, the comment of Frank Crowninshield touches the exact character of this artist's works in saying that they appear to be of the Italian *Cinquecento*, yet are essentially modern. Technically, they suggest the Italian 15th century in their precise definition of forms, in their high finish of surfaces and sharp clarity of design. In content, they also suggest the 15th century in their naïveté of invention, in their ingenuous treatment of religious themes and in their unusual combination of gayety and *morbidezza*. For through them all, there is a vein of gentle melancholy, a pensive, reflective note more easily apprehended than described. *The Angels* and *Paysage a La Lampe*, with its mystical undertones, are typical of her imaginative and sophisticated conceptions.

There are a number of portraits, vital, yet unusual in pose and gesture. One of the most effective is *Self Portrait II*. (To May 15.)

—MARGARET BREUNING.

## Arts and Letters Grants

Van Wyck Brooks, Chairman of the Grants Committee, announced on May 6 the recipients of the annual \$1,000 Arts and Letters Grants, awarded jointly by the American Academy of Arts and Letters and the National Institute of Arts and Letters to 15 non-members in the fields of art, music and literature. Grantees in the art category are Louis Bosa, Stephen Csoka, Philip Guston and John W. Taylor, painters, and Oronzio Maldarelli and Robert H. Cooke, Jr., sculptors.

## Modern Artists Speak

By Ralph M. Pearson

Prodded into long delayed action by the absurdity of a situation in which laymen, from the President of the United States to Congressmen, *Look Magazine*, Hearst, art critics and finally, as the last straw, Boston museum officials, have been attacking Modern Art or telling its authors what they should do, a group of leading modern artists of New York finally stood up in meeting—their own meeting—and answered their attackers. The answers pulled no punches. The presumed dignity of silence was purposely forgotten. Artists who are making their contribution to the national culture in the department of a living art dared to assert their earned authority in contravention of the frequently unearned authority of lay "art experts" who control practically all means of mass communication with the great American public.

The event, in its full implications, was probably the most important cultural episode of the year. It took place before an invited audience (and without the usual infiltration or control by Communists) in the auditoriums of the Museum of Modern Art.

The speakers were—for the artists, Paul Burlin, Stuart Davis, Adolph Gottlieb, George L. K. Morris, Jacques Lipchitz, Vaclav Vytlacil, Ralston Crawford, Kurt Roesch and Carl Holty, chairman. Robert Goldwater, James Johnson Sweeney and Harold Taylor, president of Sarah Lawrence College, represented the public or spoke in support of the artists.

The composite argument of all the artists can be boiled down to three main points. Modern art is not "dated and academic" as charged in the Boston manifesto; it is a living, evolving movement in which the artist interprets the life of his time in his own way. "Unintelligibility to the masses" is unnecessary and is not yet in this country an "error" to be prescribed by the State, as it is in Russia, and our officials, art and otherwise, should not parallel the Russian dictators by personal edicts which would "enjoin" artists to please their public. Thirdly, we need a much more informed art criticism.

It is a hard fact of life that laymen control our art world. As cultural leaders, modern artists in this meeting claimed their historic role and protested against a situation in which they are given directions by lay "authorities" without representation in the policy—making of institutions which exist as self-appointed middlemen between them and their public. They also protested the lack of art criticism which understands and interprets them adequately to that public.

Now I must do violence to the able speeches of four artists by short and inadequate quotations.

\* \* \*

GEORGE L. K. MORRIS ON ART CRITICS:—"It is astonishing that America has never produced a reputable art critic, particularly when one considers the creative enthusiasm and growing public

interest in art. Perhaps I am judging too harshly the critics that we have; if you analyze it, their position is fairly ridiculous. In most lively periods of art there was no such thing as criticism; works of art delivered their message, and that was that. Compare this to what the public has dished out to it today on every side; there is really no criticism at all in the sense that the critic should clarify and lead the people to new esthetic grounds.

"America has a whole tradition of criticism—low-brow, high-brow and middle-brow—that concocts 'tip-sheets' for the public, replete with snap judgments, unsubstantiated appraisals and highly questionable pronouncements of taste. In lieu of scholarship our critics provide a sort of detective service; when they are on unsure footing they ferret out derivations in the work they are examining—as if any work, past or present, that is beautiful should automatically become ugly because it had been influenced by something else. But this is neither here nor there because the critics usually get our derivations wrong anyway, and everyone is happy because their sentences read as if they knew it all.

"How can the artist adjust himself to such conditions, which he not only feels are unjust to him but unfair to a public which always shows signs of wanting to learn? There are three possible angles of approach. One is to ignore the critics—as he has been doing most of the time—with the consolation that anything he does that is good will endure no matter what happens. However, as my colleagues are showing, in times like these, such an attitude can become highly dangerous. Secondly, we can hope for new, young critics, who come from a different educational background, who have not yet been stuck in what is conventionally labelled, 'the middle of the road.' \*\*\* Furthermore, the gap between artists and important creative writers should be closed.

"The third method is, of course, the most practical as well as the least likely to succeed; it is to improve the forces that are now in control. (Some one once suggested opening a school for the compulsory education of art critics.) Of course trying to educate them presupposes it is ignorance rather than malevolence that is restricting our critics at the moment; I am willing to take a chance on number three and I shall make a stab at it right now."

Mr. Morris then quoted and criticized articles by Aline B. Louchheim and Emily Genauer and made brief comments on those of Howard Devree, Alfred Frankfurter and Robert Coates. He regretted that he did not have time to discuss Editor Peyton Boswell.

In conversation several of the speakers made it clear it was not informed and intelligent adverse criticism of specific artists or works to which they took exception; this point should have been stressed more than it was in their speeches. Mrs. Louchheim, after referring to this meeting as "somewhat of a tempest in a paint-pot," answers the charges against her and other critics at great length in the *Times* art page of May 9th, (much greater length [Please turn to page 30])



## Rebuttal for the Critics

By Emily Genauer

(Because Emily Genauer, courageous critic of the New York World-Telegram, was one of the art writers most severely attacked by the artists at the Museum of Modern Art, the DIGEST asked her to contribute a rebuttal for our side. Her answer, printed below, appeared on her own page, May 11, minus certain deletions and plus some additions.)

This is a more-in-sorrow-than-in-anger postscript to the forum called by 36 abstract artists at the Museum of Modern Art the other night "to explain their position to the public, the museum directors and the critics."

That their "explanation" took the form of bitter denunciation of every working critic today already has been reported in the daily press. The critics are used to that sort of thing. One of the occupational hazards of their profession is bruising by verbal brickbats.

The spectacle at the museum the other night was a sad one because the artists themselves came off so shabbily. There are on my desk as I write, copies of every speech delivered. Although I have it on the word of one of the artists, Stuart Davis, that each speaker drew "belly laughs" from the audience, surely those listening, if informed at all, must have winced at the inaccuracies, stupidity and unfairness of the charges made.

### Ire from Boston

Apparently the artists' ire had been heated to the boiling point over the Boston Institute of Modern Art's change of the word "modern" in its title to "contemporary," "a cult of bewilderment" has been developing in the field and the resulting gap between artists and public had become "a wide and attractive playground for double-talk."

Then the critics were each of them roundly accused of intolerance of everything nonconformist. But there were scores of abstract artists in the audience that night who had repeatedly received good notices from each of the critics mentioned.

Surely they and all others present must have recalled, in this connection, the concerted but unfortunately unsuccessful campaign of the critics to keep the State Department show of modern art circulating when adverse criticism by Congress led to its withdrawal.

### Back to Voltaire

Several of the artists present may even have been familiar since they are included in it, with a recent book *Best of Art*, in which at least ten examples of abstract art were selected by the *World-Telegram* critic as among the fifty best paintings of the year. Voltaire's reply to a violent criticism hurled at him by a man he had just praised, comes to mind. "Perhaps we are both wrong," said the French philosopher. Perhaps the artists and I are both wrong—they for thinking I know nothing of abstract art, and I for thinking them good enough exponents of it to have included them among my "best fifty."

But the attacks on the other critics were no less fantastic. Henry McBride, of the *Sun*, who has been a staunch

fighter for modern art for forty years, or longer than many of the artists present at the Museum of Modern Art have lived, was called "blind, deaf and dumb." *Life* Magazine was trounced as "an enemy of culture," although it has regularly published lengthy articles along with full-color illustrations, on modern American art (including the abstract), beginning about 12 years ago when most magazines would run nothing more serious than calendar art. *Life* also took over the Army's art project when the Army stopped sending artists to the front to record the fighting.

### Ego Is Ruffled

But why go on? Everybody present probably knew the facts. Why then did the artists go on? I'll tell you. When an actor is damned by the critics, his ego is hurt. He may lose a job if the play closes as a result of its bad press, but he is still a public figure, even a glamour boy, regardless of this one tough break. The musician gets an unfavorable review, and although his work is lost when the concert is over, so that posterity may never, as in the case of the artist, reverse the critic's judgment, still in the public mind, he is the celebrated so-and-so and the public remembers his reputation and enjoys his records.

But the artist has nothing—neither the glamour of the actor or musician, nor the esteem of the large public, nor a living—since few of his pictures sell anyway. He has only the prospect of posthumous fame—poor payment for a man who is alive and struggling. And in the meantime he is sustained only by his ego, his completely unassailable belief in himself, fortified by the kind words of fellow artists and critics. One can understand why, having nothing else, he cries out in pain when the critics write unfavorably of him (as they have, on occasion, of a good number of the artists who organized the forum the other night).

As a matter of fact, academic artists have received much rougher treatment from critics in recent years than the abstract boys. And for the most part they have remained serene and courteous. I don't think it is because they have better manners or are essentially more tolerant. I think it is because their pictures, being generally pretty commonplace and unimaginative, sell, regardless of what the critics say. Of course they would like good reviews. In lieu of them they'll take popular commendation and financial success.

### The Critic's Job

What then, is the conscientious critic to do? Write well of every work that comes along, however faulty it seems to him, for fear of hurting an artist or his own reputation at some future date when standards or taste may change?

His job, it would seem to me, is to continue to write about what he sees as fairly and intelligently as he knows how, to keep his mind open always to new ideas and influences, to address himself not to artists but to the public, and never, never to do what the speakers did the other night—be guilty of deliberate inaccuracy, or denounce a man by hearsay or for works or words lifted out of context.



Self Portrait: ALBERT STERNER

## Memorial Show for Albert Sterner

ALBERT STERNER's hour in art extended from the Victorian period until his demise, little over a year ago. This writer, along with many another reader, in his childhood thumbed through old bound copies of the then humorous *Life* Magazine, and the signature of Albert Sterner is still bright among his early memories. . . . It follows that it was a distinct thrill to have appeared on the lecture platform of the Montclair Museum with Albert Sterner, a few short days before the artist's death. Sterner was vital to the last and his dynamic personality was infectious, indeed, to the audience gathered in the hall that night. Many were present who did not agree with much of his opinion, but nearly all reveled in the richness of his expression—the gift of a long life spent in aesthetic vineyards.

There is now hanging in the Galleries of French & Company a memorial exhibition arranged by Marie Sterner, in tribute to the artist's long and distinguished career, which included, among many other honors, presidency of the Society of Illustrators. Sterner as here represented was indeed the child of his age and his close kinship to the work of such contemporaries as William Merritt Chase and Thomas B. Anschutz are evidenced. In many of his drawings, Sterner seems to have reached into the past and a sound admiration for such masters as Hans Holbein is sensed.

*Self Portrait* is remembered for its rich, romantically inclined, impasto treatment. A charming portrait titled *Olivia in Riding Jacket* is as introspective as a Whistler. *Morning Bath* is subtle, with its considered lost and founds; while *The Convalescent* is a tender, loosely brushed period piece. Solidity is combined with a relaxed assurance in a pastel titled *Standing Nude*.

If you knew Albert Sterner, you should visit French & Company. If you didn't, this is a fine opportunity to make the acquaintance, at least posthumously, of a richly endowed Victorian. Exhibition through May.—BEN WOLF.



*Flowers on a White Mantel:*  
HOBSON PITTMAN. At Milch



*Clown and Dwarf:* JEAN LIBERTE  
At Babcock Gallery



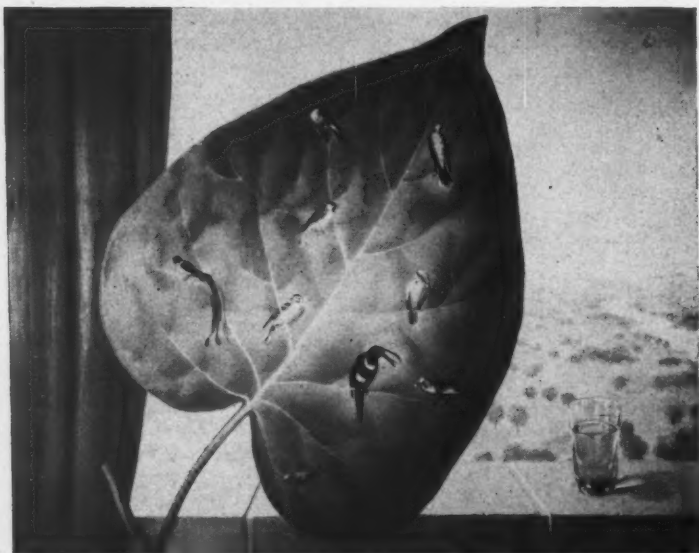
*Storm:* PEPPINO MANGRAVITE  
On View at Rehn



*Kuniyoshi* by George Biddle. At Wildenstein



*Unrest:* MAXWELL GORDON. At A.C.A. Gallery



*Treasure Island:* RENE MAGRITTE. On View at Hugo Gallery



*Julie:* FREDERIC HICKS. At Luyber Gallery  
The Art Digest

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## FIFTY-SEVENTH STREET IN REVIEW

IN THE STATE OF THE DISC

### Motherwell at Kootz

Robert Motherwell has grown considerably since his last exhibition at the Kootz Gallery, where his most recent offerings are now on view. This growth is indicated in what appears a greater consideration for pigment, as well as in his compositions, now integrated to a degree not remembered in the past.

Painter is powerfully organized and tellingly opposes browns against a chalky backdrop. *Young Girl* is particularly dynamic, while *Birdness* is rich in pigmental quality. Among the texturally interesting collages, *In Grey* and *Tan* is outstanding, along with *Elegy* and *Grey Woman* which successfully exploit space. (To May 29.)—B. W.

### Pastels by Hicks

Pastel painting is a medium that is all too often neglected or relegated to a position of preliminary sketching medium only. Skeptics dubious of the solidity and substantial painting feel of pastels will do well to visit the Luyber Galleries where Frederic Hicks is making his New York debut with a large group of pastel paintings.

Florida-born, Hicks has long been active in art affairs of his adopted Connecticut, notably with the Silvermine Group. His paintings are solidly-modeled landscape and figure studies, essays based on nature that are tempered with poetic imagination. Outstanding among the peak efforts in the show are *Julie* (see reproduction); *Serenade*, a handsome and romantic summer landscape; *Interval*, an interior with figure that is fresh and appealing and a pair of nude studies that contrast well-defined flesh tones and lush forms with Cape Cod landscape. (Through May 29.)—J. K. R.

### Intimate Portraits

George Biddle's exhibition of *Intimate Portraits*, at the Wildenstein Gallery, is a lively showing in which the sitters are presented informally in unposed gestures. Biddle secures striking likenesses, only occasionally yielding to the temptation to prettify his portrait. *Frieda Lawrence* in Indian costume, appears like a smiling Buddha; *Raphael Soyer*, shown in his studio appears disconsolate in attitude and expression; *William Zorach* leans luxuriously back on a mound of cushions; *Philip Evergood*, expansive in figure, is attended by an equally expansive dog. *William Gropper*, *Yasuo Kuniyoshi*, *Thomas Mitchell* and *Henry V. Poor* are what might be styled "straight portraiture" and in a most successful summing up of personality. The only portrait that has a commissioned air is that of *Van Wyck Brooks*. (Until June 5.)—M. B.

### Surrealism of Magritte

Rene Magritte, Belgian painter who returned to the American exhibition scene with a one-man show last spring after a 10-year absence, is again showing his "everything is realistic but the relationships of objects" brand of sur-

realism, at the Hugo Gallery. Visitors should enjoy these well-painted essays in traditional surrealism for they are pleasing to the eye and not at all puzzling to the brain, being fanciful departures motivated more by logic than poetry. Included among the familiar and newer works on view are two *Treasure Island* paintings in which leaves become birds and trees; *Philosophy in the Boudoir*; a group of imaginative landscapes in gouache and some striking drawings.—J. K. R.

### Delaney and Kaldis

Through May 21, the Artists' Gallery is showing the paintings of Beauford Delaney and, beginning May 22, the canvases of Aristodimos Kaldis. Delaney hails from Tennessee but has been around New York a long time. Kaldis comes from Greece and is by way of being a 57th Street fixture.

The words I would like to use for Delaney's canvases sound too much like the blurbs one sees in theater lobbies, but they happen to be the most accurate ones I can think of—"gay, airy and delightful." A sort of outlined formalism supporting unusual color nuances depicts street scenes, landscapes, interiors with people and animals. Delaney studied with John Sloan and with several other teachers in Boston.

Kaldis, on the other hand, studied with Kaldis. This may sound a bit like the man who was his own grandpa, but actually Kaldis has been, for some time, a popular lecturer on art, and it is possible that he is a good teacher as well. At any rate he has taught himself to paint colorful landscapes and still lifes with that fresh, eager atmosphere that one associates with primitives. As Kaldis applies it, the color is thin and rather dry, but bright and daring. Somehow, even the painting of a park in Buffalo looks like Greece. Kaldis is himself entirely and seemingly has derived from no other artist. (Through June 4.)—A. L.

### Sonia Sekula

Paintings from the brush of Sonia Sekula are now to be seen at the Betty Parsons Gallery. The artist has taken a psychic swim through space and returned with a highly complex metier. Vertical forms and yellows and greens command most of these interesting excursions into dimensionality.

*Illumination* is highly plastic, while *Mon Coeur* is stark and intense with its blacks and whites. *Our Fathers* is particularly interesting for its calligraphy. *The Terrible Planet* is properly explosive. (Through May 28.)—B. W.

### Ellis Wilson Solo

Ellis Wilson, Kentucky-born painter who studied at the Art Institute of Chicago and who has been represented in many national exhibitions, is holding his first New York solo at Contemporary Arts. A bold painter who sets down his cast of characters—Negro fishermen and their wives, family groups and occasionally a prophet—in uncom-

promising terms of size, he uses a palette that is strong and deep without being unduly bright. Outstanding are the effective painting titled *Charleston*, that presents a feminine fisherwoman and her catch with a dignity and stature usually associated with the heroine of a folk myth; the well-organized and poignant composition, *Sisters*, and the moving study, *Jeremiah*. (Through May 28.)—J. K. R.

### Primitives on Glass

About the paintings of Marysia (Mrs. Harcourt Smith), at the O'Toole Gallery, one may say the same thing in either of two different ways, depending on one's point of view: Here is a *genuine* primitive, not one who affects a pseudo-naive manner; or . . . here is an artist who paints that way because she never learned how to do it any better. Take your choice. The paintings are on glass, applied from the back side. They utilize various kinds of paint in bright colors, gilt, ink, metal foils and that silver dust that they stick on German Christmas cards. Both paintings of reality and of fantasy have a dream-like or child-like quality. (Through May 22.)—A. L.

### Maxwell Gordon

Maxwell Gordon, who has been represented in most of the large national exhibitions, and, in fact, took three awards in such displays in 1947, is currently exhibiting at the A.C.A. Gallery. A varied and uneven group, his pictures range from vividly-documented street scenes to comparatively quiet views of the countryside and back again to symbolic canvases that translate mental concepts into easily-grasped pictorial images. In the last class is one of his best pictures, *Unrest*, displaying groups of workers scattered on antagonistic "islands" in a peaceful seaside town. *Bowery Sleep* is painted in large, flat areas of color while *Jerry's Street* and *Busy Street* present lively views of a crowded New York. (Until May 28.)—J. K. R.

### Tangents

A brief exhibition of work by Esphyr Slobodkina entitled "Tangents," held at the Norlyst Gallery last fortnight, was just exactly that. And very charming tangents they were, too—little faceless dolls dressed as poets and peasants, princes and princesses, extraordinarily alive in their gestures; a variety of fabrics, scarfs and table settings, handsome in design and color; a few decorative, tasteful and quite recognizable flower still lifes in oil, some collages and constructions. Actually, it would have made an ideal Christmas show, but it is interesting to be shown, at any season, just how versatile and practical some artists are—that Miss Slobodkina, noted for fine, cool and cerebral abstractions, can turn her hand with obvious gusto to more frivolous pursuits.—J. G.

### Landscapes by Agell

There is pleasure and peace to be found in the affectionate depiction of Vermont and Long Island landscapes, as presented by John Agell at the Van Diemen Galleries. Although Agell classifies himself as a post-impression-



ist, and he is certainly that in point of time, his works share the light, sunny palette of the impressionists, while his paintings seem to belong less to an ism than to a tradition of painting landscape with brightness and cheer. Outstanding in his large group, which would have benefitted by editing, are the graceful and imaginative *Ballet of the Evergreens*; the large *Sand's Point, L. I.* and *Greenboro, Vt.*, all solidly painted, though airy works. (Until June 1.)—J. K. R.

#### Winner and Salomone

Fred Winner, Roumanian-Yiddish poet who came to this country in 1940, turned to part-time painting a few years ago. The results of his more-interesting-than-usual achievements in this field were shown at the Eggleston Galleries the past fortnight. Most of the pictures in his show are landscapes of Cuba, painted in a limited palette of greens and oranges. But within the restrictions of color and limited painting knowledge he turned out some attractive and poetic canvases.

During the second half of May the same galleries are showing imaginative drawings by Albert Salomone, a young artist whose paintings were shown earlier. Executed with pen and wash the drawings achieve variety of texture and form.—J. K. R.

#### Lu Belmont at New-Age

An artist whose work has been particularly noted in group shows during the past season or two is Lu Belmont (even though I did incorrectly ascribe one of her pictures in a recent review to Lu Duble, the sculptor). She is now having her first New York one-man show at the New-Age Gallery and it's pretty exciting. All in casein tempera

(except for a few collages which I would just as soon forget), the pictures have verve and originality. A few are quite rich in color, others are rather flat, somewhat monotone. Using a rhythmic sort of abstraction, Miss Belmont depicts mostly people. As long as paintings require titles for identification purposes, I particularly like the straightforward name of one here: it is called *This Is a Painting*. (Through May 24.)—A. L.

#### Lavalle in Mexico

John Lavalle's watercolors of Mexico, at the Ferargil Galleries, abound in such picturesque place names, that in a sense the dice are loaded at the outset, for no one could resist the charm of these irresistible names. Yet the artist has triumphed over nomenclature in his direct, concentrated rendering of place and people.

Lavalle's line has grown stronger and his ability to eliminate non-essentials from an incredible richness of material is appreciable. The brilliance of his light and color patterns does not impair the structure of his designs, but harmonizes with them. Color is pure and discreetly employed with a flowing brush that appears to know no faltering. (Until May 16.)—M. B.

#### Two Contemporary Groups

Paintings by gallery members, including some familiar works and some fresh from the studios, make up the current group shows at the Milch and Babcock galleries, until May 24 and May 31, respectively.

At Milch there are such good examples as Hobson Pittman's new *Flowers on a White Mantel*, a distinctive floral study that, in its glowing way, outshines lusher and bolder bouquets; a

small Randall Davey, *Morning at the Track* that is fresh and vivid; an appealing child portrait by Jerry Farnworth and *Harbor Lights* by Ferdinand Warren.

Romantic painting keynotes the group at Babcock, with outstanding works turned in by Sol Wilson, Martin Friedman and Jean Liberte. Will Barnett shows a strong and clear figure composition, *The Nap*; John McCoy, an excellent watercolor in which naturalism and mood are attractively balanced and Ben Wolf, a handsomely-painted *Owl*, noted before.—J. K. R.

#### Rehn in the Spring

The exhibition entitled *Spring—1946*, at the Rehn Gallery, presents a cross-section of contemporary work more convincingly than many larger and more pretentious showings achieve. Non-objectivity is represented by Bradley Walker Tomlin's *All Souls Night*, carried out in skillfully intersecting planes of deftly modulated color. Abstractions are to be found in Vincent Campanella's *Wyoming*, which has an objective basis for its richly-hued planes, and in *Night Vista* by James Brook, which some way secures a romantic note in its severity of soundly-related forms.

Fantasy is the keynote of Charles Burchfield's *Late Afternoon, Winter*; of Elizabeth Sparhawk-Jones' *Leda*; of the charming conception of *The Shell* by Simmons Persons and Yeffe Kimball's striking canvas, *Magic Makers*. Traditional art stands its ground in the two still-lives, *Sticks and Stones*, by Henry Lee McFee and *Still Life with Butterfly* by Franklin Watkins. In both canvases accomplished brushwork and rich, yet not lavish color, enhance the beautiful play of shapes and contours. Stark Young's *White and Rose, Rose White* displays the ability of the artist to seize the very essence of the flowers. (Until June 1.)—M. B.

#### Three at Salpeter Gallery

The Harry Salpeter Gallery is having an exhibition entitled "3 Under Thirty," which is to say a trio of painters who have yet to reach 30 summers.

Arnold Herstand, an ex-G.I., has studied with Umberto Romano, Morris Kantor and Jose de Creeft, shows none of their influences in his style, which is somewhat expressionistic and a bit social-conscious. Harry MacDonald got his army discharge in Italy, painted over there for a while. I particularly liked his *Hillside, Italy*. He also might be called an expressionist. Rosalyn Stern's paintings show originality of concept in a fairly conservative style sometimes suggesting her teacher, Louis Bouché. Her drawing and sense of composition are sure, her color lush. (Through May 29.)—A. L.

#### Trio at Argent

The Argent Galleries is well-advised to speak of itself in the plural for in its several rooms it usually manages to carry on three one-man shows simultaneously. The present is no exception—paintings by Agnes Lindemann, Vinorma Shaw McKenzie and Beatrice Stein hold the stage until May 22.

Both Miss Lindemann and Miss McKenzie are residents of Michigan, both are quite catholic in style, taste and

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## **3 under Thirty**

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HARRY MacDONALD  
ROSALYN STERN

Thru **SALPETER**  
May 29 128 E. 56 ST., NEW YORK CITY

May 15, 1948

subject matter. Both are colorful and romantic. Miss McKenzie ranges happily from shipwrecks to tranquil, bucolic landscapes, then to formal flower pieces and precisely abstracted figures. It is all accomplished painting, however. Miss Lindemann can do a slick portrait with seemingly the same enthusiasm that she executes her bolder, more spontaneous work.

Beatrice Stein is quite consistent, painting landscapes, still lifes and figures in a thin, individualistic manner, also romantic and colorful. She seems to have travelled all over the country getting her material.—A. L.

### **Stampfer's Opportunity**

It is unlikely that any visitor, fairly well acquainted with the contemporary art scene, will walk into the exhibition of paintings by Winfield N. Stampfer, at Opportunity Gallery, and judge the artist solely on the painting merits displayed there. For so similar are the pictures, in style and emotional mood, if not in actual subject, to the work of Jack Levine that a more impartial reaction hardly seems possible.

On his own, Stampfer is an ambitious artist whose accomplishments do not always keep pace with his difficult themes and compositions but one who does reveal talent. Best in his group of apocalyptic visions and warnings are *Don Quixote*, presenting a Col. Blimp riding a tired nag, painted in dark, skillfully-handled color, and *Four Horsemen of the Apocalypse*. (Until June 10.)—J. K. R.

### **Martone, Kent and Seach**

The gallery of the Artists League of America is one flight up and to the rear of the building at 77 Fifth Avenue, a structure otherwise occupied by cloak and suit factories. The address is mentioned here specifically because there is no sign on the street, and you'd be likely to miss the place, which would be too bad, because at the moment there is an interesting three-man show of paintings by Jack Martone, Florence Kent and Victor Seach.

Although it is but a happenstance that these three artists are grouped together, their paintings go together extremely well. Each has developed an individual style combining expressionism and abstraction. All are interested primarily in the human element and all are quite emphatic. Martone (who has been painting for some twenty years while making his living as a violinist) arrives at a sort of neo-Giotto formalism. Miss Kent is the most exquisitely colorful of these three painters. Victor Seach pays the rent by doing those little line drawings that clutter up movie ads in newspapers, but he paints in an entirely different manner, using powerful distortion to achieve good compositional balance and emotional impact. (Until May 28.)—A. L.

### **Segall Presented to Museum**

The huge canvas, *Exodus*, included in Lasar Segall's recent exhibition at Associated American Artists, was bought by George Backer and James N. Rosenberg and presented to the Jewish Museum in honor of Felix Warburg, donor of the Museum building, at ceremonies which took place on May 5.

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*The Blue Jacket: EARL KERKAM*

**Presenting Kerkam**

EARL KERKAM is that rare figure among contemporary painters—an artist who has a steadily-growing group of admirers, including fellow artists convinced of his singular significance, but one who is not known as a starring 57th Street regular—that is, a painter from whom an important annual one-man show and series of big-time awards is expected. His current exhibition at the Chinese Gallery presents the answers to both his prestige and his neglect.

No longer a "young" painter (he is 55), Kerkam was for many years a highly successful commercial artist and it was not until he was in his late '30s that he made the break, quitting a lucrative position to study painting in Paris. Years of study here and abroad followed, with Kerkam going back to beginnings by concentrating on problems many artists of far more modest talent would scorn.

As in past exhibitions, the works in Kerkam's current show are devoted to single figure studies and simple still life, but there is a new richness in his palette and more assured boldness in his color combinations.

Perhaps best summing up Kerkam's achievement is *The Blue Jacket*, a portrait of a standing man, simple and direct in its color and composition but penetrating and subtle in its complex rendering of character. Fitting companions to this picture are *Head in Yellow* and *The Squire*. This latter portrait is a study of an unknown model, but like all characters among the figure paintings, he seems a familiar person to the observer—a testament to Kerkam's rare ability to create living human personality on flat canvas. (Until May 28.)—JUDITH KAYE REED.

**Designs for the Queen**

The original design for the popular marquetry panel, *Canterbury Pilgrims*, executed on the liner Queen Elizabeth by the British artist, George Ramon, is being shown for the first time at the Cunard White Star office at 25 Broadway, New York City. (Until May 26.)

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Evelyn Marie Stuart Says:

The annual meeting of the Montana Archaeological Society for 2048 will come to order; our speaker for today is the distinguished Professor from the University of Wyoming, who will address us on art in America 1,000 years ago. The Professor: "Ladies and gentlemen, I regret having so meager a subject, but it is a fact of portentous profundity that the great civilization of our ancestors on this continent, in the flower of its perfection, covering the years between 1890 and 1948 was scarcely recorded in the art of the day at all. Prior to the third of the terrible conflicts which destroyed the ancient world, the record is clear—especially the Greeks—but of the tremendous civilization of America in her heyday we have little or nothing to show in the way of marbles or painting. Most of what we have copies the ancient African sculpture or imitates the calligraphy of unskilled children. This is owing to the fact that the world grew to rely too largely on photography and printed paper, both of which are highly perishable. And the painter deserted the visual world. . . . This curious movement was called at the time 'modernism.' We now know it as the 'Great Folly'."

## Women's 56th Annual

[Continued from page 11]

by Elsie Ject-Key, whirling tops that spin before one; in Fritzie Abadi's imaginative *The White Violin*, which also includes a gleaming fish; in the play of intersecting planes in *Abstract Light* by Marion Gardner; in the skillful patterning of line and color in Janet Marren's *Rings and Arrow*.

Some handsome still lifes and flower pieces are by Eleanor Treacy, Lily Shuff, Mari Boveri Cantarella, Leonia Greenfield, Ann Cochran, Gladys G. Young, Janet Winter, Claire Wade, and Gertrude Nason, all embodying beauty of textures and colors in finely-considered decorative design.

Sculpture, mainly arranged in one gallery with a few pieces through the exhibition, makes an excellent showing. The graceful arabesque of contours in Mary Callery's *Reclining Figure*; Jane Wasey's sensitive seizure of animal gesture in *Cats*; the resilient posture of *Ballerina* by Dina Melicov; Linton's imaginative abstraction, *Bird of Flight*; and Helen Beling's unfolding fronds in *Ferns*.

A few watercolors that should be commented on are by Margaret Huntington, Lucy Hurry, Helen Stanley, Annie Tenney, Hilda Katz, Roslyn Loring, Ruth Van Sickle Ford, Winifred Boegehold, Edna Sichel, Dorothy Harrison, Ruth Hammond, Stella Henoch, Katharine Howe. (Exhibition through May 23.)—MARGARET BREUNING.

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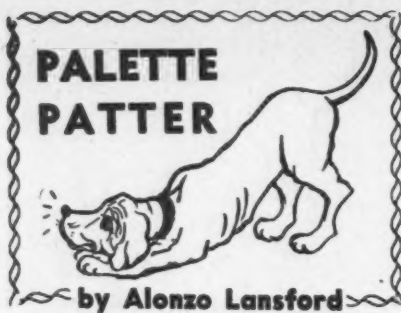
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We get a lot of invitations to art galleries and art events of all sorts here in the *Digest* office, but the one that came in the other day didn't seem to make sense. Engraved on expensive paper was the letterhead, "Hell's Kitchen Art Galleries—460 Tenth Avenue" (which is near 36th St.). Knowing that this section of town, for the better part of a century, has been interested only in the art of imparting a Micky Finn or a broken beer bottle in the face, we read further to be informed that Manhattan's Borough President, the Honorable Hugo Rogers, was dedicating the joint, and there was mention of a buffet catered by Sherry's. The letter was signed by the Director of the Galleries, Edmund J. Clark, who has long been known as a leading auctioneer and appraiser (the Hearst Collection sale, among others).

Quietly slipping a pair of brass knuckles into my pocket, I pushed intrepidly through a bleak rainstorm into the interior of Hell's Kitchen. A group of burly policemen huddled under an elegant red canopy over the sidewalk. After being visually frisked, I entered the place to find myself in as fancy an art gallery as we have on 57th Street. Romantic and colorful paintings, well framed and lighted, covered the walls. Linen-covered tables groaned under food, and a small bar was operating.

Harry Hirshfield introduced Rabbi Israel Goldstein. Then Msgr. Emile N. Komora. Then the Rt. Rev. Robert Bucke (Presbyterian). Everybody had a good word for art and for cooking culture in Hell's Kitchen.

And speaking of cooking, Mr. Sherry's uniformed janissaries forced upon us a fresh salmon in aspic about a yard long, lobster thermidor (it was Friday), and for the heathens ham, tongue, roast beef rare and roast beef well-done, three or four kinds of salad, petit-fours, ices and coffee. Oh yes, and smoked turkey. After returning three times, I was reminded that perhaps art critics, like Napoleon's army, travel on their stomachs. At the bar was a choice of Scotch, rye, bourbon and beer. No wonder the artists at the Museum

of Modern Art were so mad at us art writers, the other night; they were just jealous.

The artist whose one-man show opened the Galleries, Johann Pogrzeba (pronounced Poke-zeba), was, of course, very confused by all this. But he certainly had a right to be, not only because of the spirit of carnival, and because he has been in the U.S. only 11 weeks, but by the contrast to his recent experiences. Pogrzeba spent the war years one jump ahead of Hitler's Gestapo and, when the Nazis made that extra jump, in a labor camp. Even so, he kept up his underground activities and was condemned to be shot. On the day he was to stand in front of the firing squad, an unexpected dust column rose in the distance, quickly becoming a line of American armoured cars and jeeps.

Pogrzeba became an interpreter for the American Counter Intelligence Corps. Because of his political views, he refused to be repatriated to Poland and through the intervention of American Army brass found his way to the U.S. Here his paintings came to the attention of Mrs. Paul C. Crowley, whose husband runs the Atlas Transportation Co. in Hell's Kitchen. Col. Crowley had long felt that the neighborhood could use a little culture, and had often thought of opening an art gallery. Pogrzeba's show, which will run through May, is but the first of a series of such exhibitions which the Galleries plan to put on, promoting the work of unknown or little known artists. John Sloan will pass upon their artists, and I'm told that the Galleries will take care of all expenses.

Director Clark told me an interesting story about the origin of the name for the neighborhood. Many years ago, it seems, restaurants and bars in poor sections closed at 7 P.M. At the corner of 11th Ave. and 35th St. there was a bar and grill run by a man named Held (no relation to Louis Held, the art collector). Held used to leave his kitchen door open after hours so that some of the local boys could do a little after hour drinking. "I'll meet you at Held's kitchen" became a common saying in the neighborhood. This group eventually became a mob and terrorized the local citizens to such an extent that the Held's Kitchen Gang became famous. Gradually "Held's" became "Hell's" and the whole neighborhood became Hell's Kitchen.

The Hells Kitchen Art Galleries have a motto—"Out of this world!", and if I may judge by my experiences there, it's pretty accurate.

Those who think that the nation's laws are made by pompous ignoramuses of the Senator Claghorn type should



Sen. J. William Fulbright, the Man Most Responsible for Sending German Masterpieces on U. S. Tour. (Page 7.)

have been present at the hearing given the Fulbright Bill (authorizing the exhibition of the German paintings) by the Senate Armed Services Subcommittee. Senator Wayne Morse, the Committee's chairman, is a liberal Republican from Oregon, a vigorous and attractive personality, who kept an admirably open mind while asking intelligent and searching questions, particularly addressed to the Bill's opposition. Under Secretary of the Army Draper and Assistant Secretary of State for Occupied Areas Salzman. (Draper looks like a taller more virile version of Roland Young; Salzman looks much too young to be a retired General, even in the Air Forces, not nearly pompous enough to be a State Department man.)

Senator Maybank of South Carolina looks like a tired, although intelligent, glamour-boy. Senator Robertson of Wyoming was the only Senator who looked like a Senator—black coat, flowing hair and full face. For a Republican he asked singularly democratic questions.

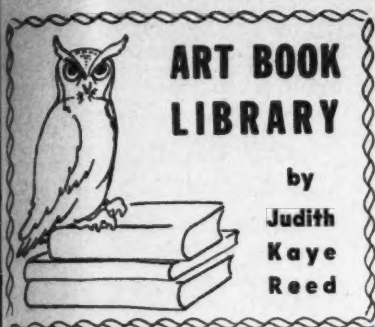
Senator J. William Fulbright of Arkansas (Democrat, naturally) is young and athletic in appearance, eloquent but self-effacing, who asked questions showing more than a cursory knowledge of art. When one witness—a German scholar who now teaches at Harvard—seated himself at the table, it was found that three Rhodes Scholars were present—himself, Senator Fulbright and General Salzman of the State Department.

With the easel painters doing advertising and the commercial artists winning prizes in fine art shows, it may mean that art is beginning to get back to the conditions that prevailed before the Industrial Revolution, when artists were just artists, without "fine" or "commercial" distinction, and thought nothing of going from a portrait to a sign-painting job, designing a coat-of-arms, or executing an altar-piece for the cathedral, all in a day's work. Certainly, if commercial art realized more esthetic quality, and if so-called fine art realized more cash, everybody would be happier.

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## Answers by Taubes

"The Painter's Question & Answer Book" by Frederic Taubes. 1948. New York: Watson-Guipill Publications. 209 pp. of text and 10 illustrations. \$5.00.

Frederic Taubes' fifth book on techniques of painting (his first, *The Technique of Oil Painting* published in 1940, is now in its 10th edition) is drawn from his popular "Question and Answer" column in the *American Artist* Magazine. More than 700 questions have been reprinted here, together with the answers which have been rewritten and expanded to form a convenient reference and instruction manual. It covers in detail the materials and methods of oil painting, together with separate chapters on other painting techniques and on framing. Sections on methyl cellulose underpainting, watercolor, gouache and fresco have been contributed by Thomas H. Benton, Jacob Getlar Smith, Aaron Bohrod and Henry Varnum Poor, respectively. Because of the format, the book is especially adapted to student inquiry.

## Floral Designs

"Flowers in Nature and Design" by Fritz Brod. 1948. New York: Stephen Daye Press. 25 pp. of black and white illustrations and color section. \$6.00.

Fritz Brod, Chicago artist and author of *200 Motifs and Designs*, a book admirably adapted to the needs of students and designers, as well as experimenting "fine artists," follows up with this similar volume, devoted to stylizations of natural flower forms. In addition to the dozen or so black and white designs inspired by about 25 flowers and their leaves, the portfolio includes color plates with individual color breakdowns.

## Omnibus Art Manual

"A Complete Guide to Drawing, Illustration, Cartooning and Painting." Selected and compiled by Gene Byrnes with assistance and text by A. Thornton Bishop. 1948. New York: Simon and Schuster. 354 pp. of text and illustration. \$5.95.

This mammoth art manual is an ambitious undertaking well fulfilled. Addressed to the serious beginner as well as those with some professional experience, it is a tightly-packed, well-compressed omnibus of art instruction covering commercial art and illustration.

The editor, Gene Byrnes, cartoonist of the widely-syndicated comic strip,

*Reg'lar Fellers*, and director of numerous educational films on drawing, won the sympathetic co-operation of 138 artists whose work, together with personal notes on techniques and styles, are illustrated in black and white and color. His collaborator, A. Thornton Bishop, former teacher at the Grand Central School and architectural renderer, who is now executive editor for a large insurance company, has written a text that is admirably clear and succinct. It covers a staggering variety of methods, materials and mediums used in the various fields of non-easel art, together with chapters on those tools common to all pictorial expression.

Among the particularized subjects covered are comic art and cartooning; animal, figure, and child drawing; portraiture; magazine and book illustration; art in advertising; decorative painting; architectural drawings and interiors and furniture. The list of contributing artists includes such leaders in their fields as Atherton, Auerbach-Levy, Bridgman, Arthur William Brown, Dean Cornwell, Mario Cooper, J. N. Darling, Morgan Dennis, Fabry, Gibson, Fox, Kirby, Low, Pike, Rockwell, Soglow, Thurber, Wyeth, Wortman, Pleissner, Reid and many others.

## Figure Drawing

"Natural Figure Drawing" by Anton Refregier. 1948. New York: Tudor Publishing Co. 128 pp. of text and illustrations. \$1.50 paper; \$3.00, cloth.

Anton Refregier, well-known painter, muralist and teacher, has written a drawing guide for the student that suggests rather than lays down rules. For as the artist aptly observes: "The process of drawing is inseparable from the process of thinking, analysis and understanding, on the basis of which you must solve your problems with all the emotion, sensitivity and vitality at your command."

This is not the conventional figure drawing text, for exercises with mediums and forms are not set down. Rather, the artist discusses various aspects of the problems arising from direct drawing of the human figure, in an informal but highly-thoughtful and informative manner. The sound comments in these chapters admirably serve to bring the student into the sketch class. The book is generously illustrated with drawings by the author, together with photographs of models (the latter are unfortunately chosen) and a group of drawings by old masters and contemporary Americans. Again the latter do not seem the wisest choice.

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## Tapestry Sale

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3 o'clock on the afternoon of May 27.

The famous Pre-Gobelins series of  
*The Story of Artemisia* was presented  
by Louis XIII to Cardinal Barberini,  
Papal Legate to France in 1625, and  
descended in his family until 1889 when  
the entire Barberini collection of tap-  
estries, one of the most famous in the  
world, was bought by Charles Mather  
Ffoulke. All ten were woven in the  
royal ateliers of Paris from cartoons  
by Antoine Caron and other artists of  
the day. They are especially notable  
for their splendid borders which sur-  
round scenes commemorating domestic  
and military episodes in the history of  
Catherine de'Medici, who is represented  
as Queen Artemisia, famed for her  
conjugal fidelity.

The first tapestry in the other im-  
portant series, entitled *The History of  
Constantine the Great*, was also pre-  
sented to Cardinal Barberini by Louis  
XIII, but the other five were woven in  
the Barberini atelier in Rome, between  
1634 and 1644, under the direction of  
Jacopo della Riviera, whose signature  
they bear.

In addition to the two series, there  
is a single tapestry showing a river  
god and nymphs in a forest glade,  
woven in Paris about 1650, and a large  
Aubusson armorial palace carpet. The  
exhibition opens on May 22, and, with  
the exception of Decoration Day week-  
end, continues until the sale.

## Mount Vernon's Third

Fifty-seven oils and watercolors make  
up the 3rd exhibition of the Mount  
Vernon Art Association, which runs un-  
til May 20. A jury, which included Alex-  
ander Kachinsky, Thomas H. Donnelly,  
and Nathaniel Pousette-Dart, selected  
Mrs. Nettie M. Cowen's oil, *County Fair*,  
*Delaware*, and Mrs. Goldie Lipson's  
still life watercolor, *Nostalgia*, as prize  
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Maxwell for his watercolor.

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## Auction Calendar

May 19 and 20, Wednesday and Thursday evenings, Parke-Bernet Galleries: Modern paintings, drawings, etchings, lithographs and sculptures, from the Harris Whittemore and Frank Crowninshield collections. The Whittemore collection comprises eight works by Monet, three paintings and five drawings by Mary Cassatt, four drawings by Degas, a Renoir painting, works by Ryder, Carriere, Levy, Mauffra, Redon, Twachtman and Whistler. In the Crowninshield collection are works by Segonzac, Rouault, Augustus John, Kisling, Covarrubias, George Grosz, Pascin. Exhibition from May 15.

May 21, Friday afternoon, Parke-Bernet Galleries: Precious stone jewelry, from the estate of the late Helen S. Bolton. Exhibition from May 15.

May 21 and 22, Friday and Saturday afternoons, Parke-Bernet Galleries: French furniture, paintings, Chinese jades and other art property, from the estate of the late Mrs. William K. Vanderbilt, Louis XV *petites commodes*; beechwood and green silk damask chaise longue with stamp of Pierre Remy, Chinese teakwood four-fold screen inset with carved spinach jade; George IV wrought gilded Warwick vase on plinth by Philip Rundell. From May 15.

May 22, Saturday afternoon, Parke-Bernet Galleries: Five English paneled rooms comprise the Beckington Abbey Elizabethan carved oak gallery; a Queen Anne carved oak room with Grinling Gibbons overmantel festoons; the Wingerworth Hall carved oak Wren room with Grinling Gibbons overmantel festoons; Stanwick Hall George II carved pine room, and George III carved pine room, from Edward I. Farmer, Inc. Exhibition from May 15.

May 24, Monday afternoon, Parke-Bernet Galleries: Library of the late Harry Worcester Smith. Sporting books and novels, many first editions and some with color plates. Derrydale press publications, Newman's *Famous Horses of the American Turf*, Upland Game Bird Shooting in America by Wagstaff, the *New York Sportsman* from May 1875 to December 1889. Oil paintings, drawings and prints of sporting interest. Exhibition from May 20.

May 26 and 27, Wednesday afternoon and Thursday morning and afternoon, Parke-Bernet Galleries: English and French furniture and decorations, porcelains, Georgian and other silver from various owners, including Lemon Saks and the late Herbert L. Satterlee, Sheraton sideboard, Pembroke tables and chests of drawers; Hepplewhite inlaid satinwood cabinet and Georgian desks, chairs, cabinets and mirrors. Régence, Louis XV and Louis XVI commodes, chairs, *secrétaires* and *abattant* tables. Paintings by Hovsep Pushman, Louis Aston Knight, J. H. Boddington, others. Prints, bronzes by MacNeil, MacMonnies, others. Exhibition from May 22.

May 27, Thursday afternoon, Parke-Bernet Galleries: Barberini-Ffoulke tapestries, a Royal Aubusson palace carpet, from the estate of the late John R. McLean. Exhibition from May 22.

June 2, 3 and 4, Wednesday through Friday afternoons, Parke-Bernet Galleries: English and American furniture and decorations from various owners. Paintings by Wyant, William Morris Hunt, Inness, Trumbull, Sully, Van Ryssel, Mercier, others. Prints, Persian and Mesopotamian pottery. Table porcelain and glass. Tapestries and Oriental rugs. Exhibition from May 27.

### French Primitives

Carlebach Galleries has gone primitive with a vengeance this time with a fullsome show of recently imported French paintings to keep company, until May 22, with the gallery's usual collection of African masks and sculpture. Most of these amateurs-turned-professionals follow about the same pattern in their life stories and in their painting.

Henri Rousseau, of course, is the best known. Bombois has been shown a good deal around 57th Street recently. The others have been seen less: Louis Vivin, Seraphine, Andre Bauchant, Narcisse Belle, Rene Rimbart, Jean Eve and Le-franc. Seraphine was an unknown charwoman when Wilhelm Uhde, the writer and collector, saw one of her paintings. Bauchant started painting at the age of 54. Belle is even yet a Sunday painter and little known in France. Rimbart is a post office clerk. All these people began painting purely for their own pleasure, but all are outstanding, as primitives go, unusually accomplished technically.—A. L.

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## Regarding Boston

By Lawrence Dancie

BOSTON:—At last the Boston Institute of Contemporary Art presents a show about which there can be little controversy. For it concerns the individual tastes of private collectors, not the judgments of the Institute's experts. Five groups of well-heeled connoisseurs present their choices. It must be said that in general the choices are good.

Of course nobody is more acquisitive than your true Yankee. It has been so ever since the first Pilgrims began trying to get those eagle feathers out of the Indians' hair. New England homes of the old school are bulging with treasures from attic to cellar. The modern collector, who never throws anything away if he is a Yankee, finds difficulty in making room for more.

Mondrian, Picasso, Rouault and Modigliani feature the offering of Mr. and Mrs. Lee A. Ault of New Canaan, Conn. Dr. and Mrs. MacKinley Helm of Brookline naturally have concentrated on reflections of their many visits to Mexico, including works by Cantu, Galvan, Orozco, Tamayo, Siqueiros and Meza, the latter doing a devastating caricature of Dr. Helm.

Mr. and Mrs. Clay Bartlett of Manchester, Vt., range from Vlaminck to Andy Wyeth, while Mr. and Mrs. Carter C. Higgins of Worcester have gone in heavily for Braque and Derain, with a Picasso still life of meaningless lines that would not bring \$1, unsigned, at an auction. Lois Orswell of Narragansett, R. I., presents sculpture by Lachaise and Lipchitz as well as paintings by Klee and Henry Moore.

At the Boston Art Club gallery, Margaret Fitzhugh Browne pulls a surprise with flower paintings of rare delicacy and charm. Known primarily as a portraitist, Miss Browne turned to the blossoms for fun, and obviously had a lot of that.

Charm of an Alice in Wonderland kind also permeates the large show by Carol Blanchard at Margaret Brown's gallery. These happened to come when Boston was in a Gilbert & Sullivan mood, due to the D'Oyley Carte visit, and great admiration has rightfully been lavished upon Miss Blanchard's eerie ladies (usually herself), wanton dogs and birds, fantastic lovers and such fanciful props as balloons suspending gondola love divans.

An unusually rich colorist is Hubert Lieberman at Boris Mirski's. Drawing upon the Byzantine, Rouault and stained-glass hues, this young man has achieved some very luminous wax crayon studies, marred only by the impish quality of some of his faces.

The Guild of Boston Artists staged a large group of snow paintings by Aldro T. Hibbard, in which the baseball-playing dean of Rockport artists revealed new subtleties of handling masses of trees, more impressionistic than realistic, and new preoccupation with figures and other accent marks.



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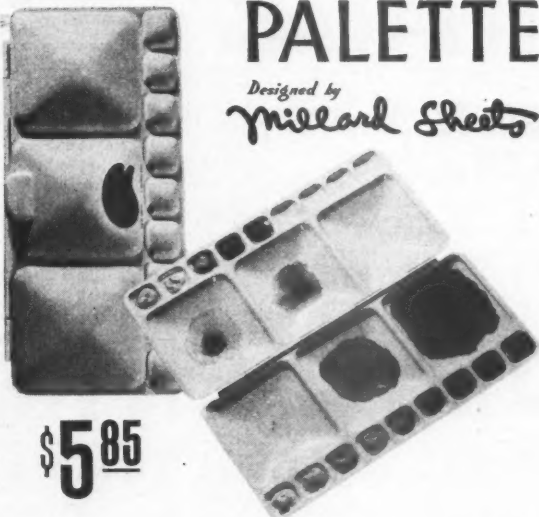
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## The Modern Artist Speaks

[Continued from page 16]

than a little tempest would warrant)—but without first reporting the who, what and where of the speakers and their charges; she identifies the former only as "a local group."

\*\*\*

PAUL BURLIN:—"It has been clear for some time that Modern Art has reached an honorable and distinguished maturity. And in the passage of time it has carried its challenge throughout the world without apology, refusing to be intimidated by the morticians of the hinterland who would dictate its taste. . . . Modern painting is the bulwark of the individual creative expression aloof from the political left and its blood-brother, the right. Their common dictates, if effective, would destroy the artist. . . .

"The modern artist is aware of the speculative thoughts of man, for this is not the age of tranquility. Titillating kiss-mummy pictures are no longer acceptable. The prissy decor of the mantelpiece is finished. For today man looks to his dynamic heroes—the spiritual hero as the man of contemplation and the dynamic hero as the man of action. We must use them both. . . .

"You must not lose the creative artist, for culturally he has a directive power. If it were not true, why even speculate upon him, or with him? . . . Would it be too much to hope that what we are witnessing tonight with this forum could be the germ of a permanent idea for a unity of liberal forces where the modern artist might find a home—a home that would be a clearinghouse of cultural ideas?"

STUART DAVIS:—"It is clear that the purpose of this meeting is specific to recent attacks on Modern Art, but it has broader implications which make it the concern of everybody. The attacks are not simple expressions of critical opinion, but contain proposals to control and direct the artist's freedom of belief, thought and expression. . . . In this way they have affinity with the direction of the Un-American Activities Committees, and the Moscow art purges, which from different motives seek to control creative ideas for ulterior purposes. . . .

"In fact, the arguments of the attacks are identical in substance with those used against the artists by Moscow. These are, 'separating art from the people,' and 'unintelligibility.' A lot of popular support can be rallied around these ancient slogans by haters of Modern Art and reactionaries of every kind.

"I am fully aware that the authors of these attacks disclaim any intention of censorship or interference with free expression. They even profess to be 'supporters' of Modern Art and disavow any reactionary purpose. But these protestations of innocence after the fact are not convincing. I do not propose to document these remarks by quotations from the guilty parties, but one short paragraph from Emily Genauer's *World-Telegram* page of Feb. 17, 1948 makes her position clear. The column is devoted to admiring praise of the Boston Institute's announcement of the death of Modernism and she says, 'So

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the first round in the battle which a number of critics and artists, all of them supporters or practitioners of the modern, have been waging against the proponents of unintelligibility in art, is won.' \* \* \*

"Now I want to say a few words about the charge that abstract art is unintelligible, which is one of the means used to discredit the artist with the public. They state it speaks a 'private language.' I state from personal knowledge that it speaks a universal language. There is nothing private about experience with the relations of Size, Shape and Color, because consideration of them is essential in the most elementary routine day-to-day activities. Since everybody is keenly aware of these relations, and since they are the language of Abstract Art, it is clear that no question of private language is present. But that ideas expressed in this universal language can be unintelligible to some people is certainly true. It is true of Abstract Art, as it is true of ideas in every field of human activity.

"It is generally accepted that to understand a thing, a certain aptitude, education and experience with it are required. Art is no exception to this rule. What is relevant is not that so many people do not understand Abstract Art, but that so many do. And this number will grow, as it has, in proportion to the facilities available for its public dissemination."

## Bullett "Retires"

[Continued from page 7]

an art column in the *Daily News* and the ART DIGEST, complete a book on modern art called *The Eccentrics* for Macmillan, and deliver occasional lectures. Here is the way the veteran critic explains his future:

"Ignoring, with a sigh, the magazine advertisements luring me to California sunshine, I expect to remain in windswept Chicago until the Russian atom bomb hits John Storrs' lovely bronze lady atop the Board of Trade Building. After that, try to reach me through your favorite Spiritualistic medium.

"While leisure may not be all it is cracked up to be, apt to invite to laziness instead of turning out copy by the bale, I hope to beat the rap by dodging the lure to look leisure in its charming face. Besides, a group of my theatrical press agent friends have presented me with a brand-new typewriter.

"As for my 'credo,' it will be to continue my conviction that art is abundantly worthwhile, not only in the pattern of everyday living but in the enthusiastic enjoyment of the rare and the strange. I hope to continue to battle against phony modernism with the same zest I have experienced in trying to discriminate between the vital and the imitative in the creations of times past.

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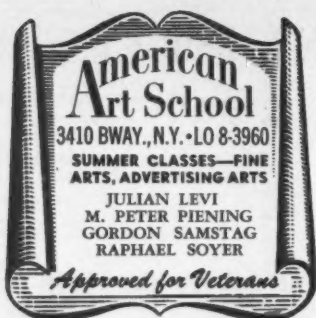
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Hayter will, of course, conduct classes in experimental techniques of print making. In addition, he will be in charge of painting classes restricted to artists and advanced students, and give a weekly lecture on the theories of space, the functions of line, automatism and inspiration in contemporary art. Weston will participate in the photography program—technique and theory, zone system of exposure, development and printing—at his Carmel studio.

Among the other 20 day classes are landscape, figure and watercolor painting, various drawing classes, advertising layout, illustration, ceramics, design and color, sculpture, and jewelry design. In addition, there are nine night courses. (June 21-July 30.)

\*\*\*

Across the Bay in Oakland, a Creative Art Workshop stressing new ideas and techniques in the arts and crafts, is one of the eleven programs of study offered in the Mills College summer school. The workshop is a broad one, including painting, metalwork and jewelry, pottery and weaving, designed for artists, educators and laymen, plus children's classes in creative design and craft.

Felix Ruvolo, who will instruct adults in casein, oil and watercolor techniques, and Rex Mason, in charge of the children's workshops, have been added to the regular faculty which includes William Gaw, F. Carlton Ball and Ilse Schulz, all well-known in their fields. (July 3-August 14.)

\*\*\*

Frederic Taubes will be in charge of the 1948 Summer Institute of the Fine Arts Gallery of San Diego, suspended last year because of the move back to the permanent quarters in Balboa Park after war-time displacement. An extensive program is planned in oil and watercolor painting, painter's workshop practices, aesthetics and ceramics. Taubes himself will teach oil painting and the workshop course which emphasizes the material characteristics of paint and the various media, preparation of canvas, color study, studio practice and finishing frames. He will be assisted by Donald Pierce in the watercolor classes, and John Dirks and Margaret Loring will teach ceramics. Painting classes will be held outdoors, others in the newly completed workshop next to the Fine Arts Gallery. (June 17-July 17.)

\*\*\*

Millard Sheets, who is in charge of the Institute of Art at the Claremont (Calif.) Summer Session, has announced

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May 15, 1948:

that two visitors, Artist Sueo Serisawa and Richard Stephens (director of the Academy of Advertising Art in San Francisco), will join the regular Scripps College faculty, which includes Henry Lee McFee, Albert Stewart, Richard Petterson and Jean Goodwin Ames. Graduate and undergraduate work in painting, ceramics, design, sculpture and advertising is offered to a limited enrollment of 150 students, all of whom must participate in the morning discussion groups which dominate the Institute. (June 21-July 30.)

The Coronado (Calif.) School of Fine Arts announces a summer watercolor seminar under the direction of Rexford Brandt, president of the California Watercolor Society, assisted by three other nationally known watercolorists. The regular schedule in drawing and painting from life, and in the commercial arts, will continue as usual. (June 28-August 13.)

Up in Seattle, the Burnley School of Art and Design continues its regular classes in every phase of art instruction throughout the summer months. Fine arts students are given thorough training in fundamentals as well as advanced problems in composition, color and design in all media. Life classes, daily sketching, portrait, figure and still life painting in oils are taught by Lucy Atkinson and Jacob Elshin, while watercolor painting and composition is under the direction of Paul Immel.

A new school specializing in commercial art, the Art League of California, opened in San Francisco on May 1. Enrollment will be continuous for certificate and diploma courses in day and evening classes. Among the subjects offered are anatomy, art analysis, color, design, figure sketching, advertising analysis, consumer appeal studies, direct mail, illustration, layout techniques, lettering, outdoor advertising, package and product design, typography and women's fashions.

Orren Loudon's San Diego School of Arts and Crafts, in La Jolla, goes full steam ahead during the Summer term with the same 18 classes that are offered in the Fall, Winter and Spring semesters. With a few exceptions, they are approved for veterans, and are part of the requirements for three-year courses in Fine Arts, Landscape, Portraiture and Illustration, and the two-year courses in Professional Advertising and Illustration and Commercial Art.

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CHAUTAUQUA NEW YORK

**Where to Show**

Offering suggestions to artists who wish  
to exhibit in regional, state or national  
shows. Societies, museums and individ-  
uals are asked to co-operate in keeping  
this column up to date.—The Editor.

**NATIONAL SHOWS**

Hendersonville, N. C.

4TH NATIONAL ART EXHIBITION. Aug.  
11. Artists Colony. Prizes: cash awards  
and week of study in 1949. For entry  
blanks and further information write  
Huckleberry Mountain Workshop-Camp,  
Hendersonville.

Newport, R. I.

37TH ANNUAL EXHIBITION. Art Assoc-  
iation of Newport. Open to living Amer-  
ican artists. Media: oil, watercolor, pastel,  
drawing, prints, small sculpture. Jury. Fee  
\$1 to non-members. Entry cards due June  
12. Work due June 19. For further infor-  
mation write Art Assoc. of Newport, 76  
Bellevue Ave.

Norfolk, Va.

TIDEWATER ART COMPETITION & EX-  
HIBITION. Oct. 3-31. Norfolk Museum.  
Open to all artists 18 yrs. of age or older.  
Media: oil, watercolor, black & white; not  
over 48" in height or width. Subject mat-  
ter: any artistic representation or inter-  
pretation of any contemporary or histori-  
cal aspect of the Va.-N. C. Tidewater scene.  
Jury. Prizes total \$200, purchases. Entry  
cards due Sept. 10. Work due Sept. 15.  
For further information write Edward M.  
Davis 3rd, Dir., Norfolk Museum, Yar-  
mouth St. & Mowbray Arch.

Philadelphia, Pa.

3RD INTERNATIONAL EXHIBITION OF  
CONTEMPORARY SCULPTURE. SAM-  
UEL MEMORIAL FUND. May 15-Sept. 11,  
1949. Philadelphia Museum of Art. Open  
to all sculptors. Submit photographs of  
completed work, executed since 1940; clos-  
ing date Jan. 15, 1949. Committee of Se-  
lection. Exhibition by invitation only.  
\$65,000 in commissions and purchases. For  
further information write Committee of  
Selection, Fairmount Park Art Assoc. Mu-  
seum of Art, Parkway & 26th St., Phila-  
delphia 30, Pa.

Santa Paula, Calif.

12TH ANNUAL ART EXHIBITION. Aug.  
13-22. Santa Paula Chamber of Com-  
merce. Open to all artists. Media: oil,  
watercolor, pastel. Prizes total \$725. Hand-  
ling fee 50c. Work due Aug. 3, sent to  
Brugger Forwarding Service, 1128 S. West-  
ern Ave., Los Angeles 6, Calif. For fur-  
ther information write Florence V. May-  
berry, Chamber of Commerce, Santa Paula.

**REGIONAL SHOWS**

Canton, Ohio

FALL REGIONAL EXHIBITION. Sept. 19-  
Oct. 15. Canton Art Institute. Open to Ohio  
artists of Stark & adjoining counties.  
Media: oil, watercolor, pastel, tempera,  
sculpture. Jury. Prizes. Fee: \$3 artist mem-  
bership or \$1 per entry. Work due Sept.  
1-4. For entry cards and further infor-  
mation write Hugh Olmes, Dir., Canton Art  
Inst., 1717 Market Ave. N.

Chicago, Ill.

EXHIBITION MOMENTUM. July 15-Aug.  
28. Roosevelt College. Open to all artists  
of Chicago and vicinity of 100 mile radius.  
All media. Jury. Prizes & purchases. En-  
try cards due June 7. Work received June  
7-19. For further information write Ex-  
hibition Momentum, 430 S. Michigan Blvd.,  
Chicago.

Columbus, Ohio

24TH ANNUAL CIRCUIT EXHIBITION  
OHIO WATERCOLOR SOCIETY. Nov.  
1948-July 1949. Columbus Gallery of Fine  
Arts. Open to present & former residents  
of Ohio. Media: watercolor, gouache. Jury.  
Prizes. Fee \$3 including membership. En-  
try cards due Sept. 28. Work due Oct. 2.  
Entry cards, dues, requests for further  
information sent to Harriet Dunn Camp-  
bell, Sec'y, 3000 W. Broad St.

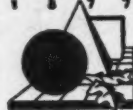
Denver, Colo.

54TH ANNUAL July-Aug. Denver Art Mu-  
seum. Open to all Western artists. Media:  
painting, drawing, printmaking, sculpture,  
ceramics. Prizes total \$1000. Work due  
June 12, addressed to Chappell House  
Branch, 1300 Logan St. For further in-  
formation write Denver Art Museum.

Detroit, Mich.

2ND ANNUAL EXHIBITION MICHIGAN  
WATERCOLOR SOCIETY. June 10-July  
11. Detroit Institute of Arts. Open to  
former and present Michigan residents.  
Media: transparent and opaque watercolor.  
Jury. Merit awards. Fee \$1 members; \$2  
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Work due May 22. For further information write Mary Jane Bigler, Sec., 16708 Rosemont Pk., Detroit 19.

New York, N. Y.  
**BEST PAINTINGS EXHIBITION, ARTISTS & WRITERS CLUB FOR THE MERCHANT MARINE**, June 15-Sept. 15. Seaman's Church Institute. Open to all active merchant seamen, all nationalities. Media: oil, watercolor, pastel. Jury. Prizes total \$50. Work due June 1. For further information write Marjorie Dent Candee, Sec'y., 25 South St.

Spring Lake, N. J.  
**12TH ANNUAL SPRING LAKE EXHIBITION OF N. J. CHAPTER OF AMERICAN ARTISTS PROFESSIONAL LEAGUE**, June 24-Sept. 7. The Warren. Open to paid up N. J. members. Media: oil, watercolor, pastel, drawings, prints. Jury. Prizes total \$140. Entry fee \$2. Work received June 1. For further information write Mrs. W. H. D. Koerner, Interlaken, N. J.

Springfield, Ill.  
**2ND ANNUAL OLD NORTHWEST TERRITORY ART EXHIBITION**, Aug. 13-22. Illinois State Fair. Open to artists of Ohio, Ind., Mich., Wis., Ill. Media: oil, watercolor, prints. Jury. Prizes total \$3,000. Entry cards and work due in Decatur, Ill., June 21. For entry cards and further information write Reginald H. Neal, Director, Decatur Art Center, Fine & Main Sts., Decatur.

Youngstown, Ohio  
**3RD BIENNIAL CERAMIC EXHIBITION**, Sept. 12-Oct. 3. Butler Art Institute. Open to present & former residents of Ohio. Jury. Prizes. For further information write Mrs. Paul Stansbury, Sec., Butler Inst., 524 Wick Ave.

**SCHOLARSHIPS AND COMPETITIONS**  
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**JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND**, 1948-1949. Open to American citizens between ages of 18 and 35. Fund totals \$1,500. Will close Aug. 1, 1948. For blanks and further information write Stacey Scholarship Committee, Otis Art Institute, 2401 Wilshire Blvd.

New Orleans, La.  
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New York, N. Y.  
**1948 ABBEY SCHOLARSHIPS FOR MURAL PAINTING**, \$2,000 year. Open to citizens of U. S. and British Commonwealth of Nations who on June 1, 1948, were not more than 30 years old. Blanks due Nov. 3. Work due Dec. 5. For further information write Edwin Austin Abbey Memorial Scholarships, c/o Mr. Edward Hendry, 3 E. 89th St., N. Y. 28.

**GUGGENHEIM MEMORIAL FOUNDATION**. Fellowships of \$2,500 for one year's research or creative work in fine art. For U. S. citizens 25-40 years. Candidates must present plans for proposed study. For further information write Henry A. Moe, Sec'y General, Guggenheim Foundation, 551 Fifth Ave.

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### More on Adhesives

Here are two more formulas by Preston P. Flenniken of Topeka, Kansas, which were announced in our columns in the May 1st DIGEST. Installing directions were given in those columns. These directions apply also in the use of cereal type adhesive.

#### Cereal Base Adhesive

NOTE: A very strong and practical adhesive. More economical to use than Lead, Damar and similar adhesives.

Measure and place into a large cooking container—iron or aluminum:

One-half gallon clear, pure cold water.

Two tablespoonfuls of common baking soda—Arm and Hammer or similar brand or equal.

Sift in 3 lbs. of good baking wheat flour.

Stir all thoroughly to dissolve or break up any lumps.

NOTE: When you have time, it is advantageous to let the wheat flour soak in the cold water for a few hours.

Then stir up this mixture, and while stirring, add:

1A)—2 ozs. thick liquid, best pure Venice turpentine (a resinous, syrupy compound), available at chemists or drug dealers.

2A)—Or if Venice turpentine is not available, add 1½ cups of brown sugar. (Your bakery has it).

3A)—Or in emergencies, if the above two items are not available, I have used, or added 1½ pints of heavy corn sorghum syrup with excellent results.

Now stir up all mixtures and pour on 2 gallons of boiling hot water, (212° F) temperature—stirring, mix vigorously all the time.

Keep container and contents on the fire, and begin and continue vigorous stirring as the mix now begins to thicken. Continue to cook thoroughly and stir thoroughly until the resulting adhesive is a heavy, thick, pasty mix.

Keep adhesive rather heavy in consistency for best results in installing

mural paintings. Thin only with warm water. Do not use when hot.

NOTE: If Venice turpentine is used, keep a clean wet soft sponge or rag handy—to clean off any of this adhesive from face of painting—promptly, as it has a blistering, bleaching action on the painting, mouldings, wood, etc.

NOTE: To make this adhesive repellent to insects, etc., stir in 1 oz. D.D.T. powder, or any good insect powder obtainable at your druggists.

### Starch or Glazing Coat

(A protective finish coating for mural paintings)

To mix—dissolve into clean, cold water 1 lb. good brand of gloss starch lumps. Add 1 oz. of fresh powdered alum. Also add 2½ ozs. of white milk soap flakes (Ivory or equal brands).

Let stand over night to thoroughly dissolve.

In the A.M. add boiling water, and stir vigorously until the mixture thickens to a jelly-like consistency and shows nearly clear.

Now stir thoroughly through strainer cloth (good cheese cloth).

Allow to cool off before using. (Never use while hot).

NOTE: Try out the mixture's consistency. Thin slightly with medium warm water, if necessary, for a good brushing mix. But heavy enough for stippling the brushed-on coat.

Apply with a clean 4 in. wide brush or larger one, and immediately stipple out with a painter-decorator wall stippling brush to eliminate all brush marks, and level the coating of the starch protective coating.

If necessary, after a term of years



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or when desired, this coating can be washed off with warm water, of mural paintings, or any other oil paintings when they are cleaned; and a freshly mixed protective (starch) coating applied, to again protect the paintings from dust, etc.

### This Should Caution Us All

The Circuit Court of Appeals, Seventh Circuit, (Chicago) has recently decided a case which should be of interest to artists. The controversy arose out of a contract between Alberto Vargas and *Esquire* pursuant to which Vargas was to supply certain drawings during a stated period. The contract provided as follows:

"The drawings so furnished, and also the name 'Varga,' 'Varga Girl,' 'Varga, Esq.', and any and all other names, designs or material used in connection therewith, shall forever belong exclusively to *Esquire*, and *Esquire* shall have all rights with respect thereto, including (without limiting the generality of the foregoing) the right to use, lease, sell or otherwise dispose of the same as it shall see fit, and all radio, motion picture and reprint rights. *Esquire* shall also have the right to copyright any of said drawings, names, designs or material or take any other action it shall deem advisable for the purpose of protecting its rights therein."

The contract was cancelled as of January 10, 1946 by court action. Thereafter *Esquire* published various reproductions of the artist's work (previously delivered and paid for) both in its magazine and in a calendar. The magazine reproductions were entitled "The Esquire Girl." On the calendar appeared the following: "The 1947 Esquire Calendar 35c Copyright Esquire Inc. 1946 Printed in U. S. A." Each of the twelve pictures included in the calendar bore the words, "The Esquire Girl Calendar." None of such pictures carried Vargas' name or any name, word or legend indicating them to be his work or that of any other person.

The artist contended that the publication of the reproductions of paintings produced by him without his name and without credit to him and without any name appearing thereon violated an implied agreement that the publisher would not do so. He also contended that the reproduction by *Esquire* of his work was such as to constitute a misrepresentation and was unfair competition, arguing that the use of "Esquire Girl" as a title for the pictures was a representation of someone other than Vargas.

The court found that Vargas, by the plain and unambiguous language of the agreement, "completely divested himself of any vestige of title and ownership of the pictures, as well as the right to their possession, control and use." The language of the agreement appeared to "leave no room for a contention that any right, claim or interest in the pictures remained in the plaintiff after he had sold and delivered them to the defendant." The court held also that there could be no "implied intention from the language thus employed of an intention of the parties of any reservation of rights in the grantor (Vargas) \* \* \* \* Such a reservation will not be presumed; it must be expressed and clearly imposed." The conclusion of the court was "that under these circumstances we are of the view that there was no unfair competition by the defendant (*Esquire*, Inc.) in the manner of their use."

The above decision again emphasizes the need for artists to have a fuller understanding of some of the fundamental principles which govern the operation of contracts involving the sale or other disposition of rights in their artistic productions.

### Our Latch String Is Out

In the past week two letters have been received as to the requirements for joining the League. Some way or another, some have gotten the impression that the League is an exclusive body, aloof, hard to crash. Far from it. The League is the most democratic art organization in the country. It is for artists, art students, art lovers and art patrons, and they should all be in it.

It is of, by, and for American artists and to advance American art. It does not hang out promises of what it proposes to do. It simply offers a record of the many, many things it has accomplished,—things for which it was organized 21 years ago by a large group of the leading artists of the country to help solve some of the problems which were bedeviling them.

—ALBERT T. REID.

*For paintings that will  
live through the ages*

Detail from "Dog Guarding Dead Game"—Jean Baptiste Oudry (1686-1755)



Courtesy of The Metropolitan Museum of Art

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Art Institute May: Paintings Annual, Akron Artists.

**ALBANY, N. Y.**  
Institute of Art May: Artists of the Upper Hudson Annual.

**ANDOVER, MASS.**  
Addison Gallery May 21-June 18: Photographic Pioneers.

**ATLANTA, GA.**  
The Gallery May: Flower Paintings through the Centuries.

**BALTIMORE, MD.**  
Museum of Art To May 23: Themes, Variations, Painting, Sculpture.  
Walters Gallery From May 18: Sculpture by William Rinehart.

**BOSTON, MASS.**  
Brown Gallery To May 22: Carol Blanchard; From May 24: V. Barsa.  
Copley Society To May 22: Art Students' Association Members Show.

**BUFFALO, N. Y.**  
Doil & Richards May: Contemporary American Paintings.  
Guild of Boston Artists To June 26: Members Annual Spring Show.  
Institute of Contemporary Art May: 20th Cent. Art in New England.  
Mirsk Gallery To May 28: Hubert Lieberman, Paintings.  
Paine's May: Boston Printmakers.  
Stuart Gallery May: Contemporary American Paintings.  
Vose Galleries To May 29: Paintings by Frank Vining Smith.

**CAMBRIDGE, MASS.**  
Fogg Museum To June 10: Venice in the 18th Century.

**CHICAGO, ILL.**  
Art Institute May: Palmer Print Collection; Rembrandt Etchings.  
Chicago Galleries Assoc. May: Gianini Cifone; Lawrence Patenske.  
Gallery Studio May: Paintings by Jacques Le Tord.  
Palmer House Galleries To May 25: Chicago Artists Group Show.  
Public Library May: Paintings by Gustav Dalstrom; Ceramics.

**CINCINNATI, OHIO**  
Modern Art Society May: Gris.  
Taft Museum May: Ohio River Show.

**CLEARWATER, FLA.**  
Art Museum May: Florida Gulf Coast Group, 7th Annual Show.

**CLEVELAND, OHIO**  
Museum of Art To June 13: Cleveland Artists & Craftsmen Annual.  
Ten Thirty Gallery To May 29: Zorach; J. Burton, F. Lindstrom.  
CLIFTON, N. J.  
Willow Tree Gallery To May 29: Herbert Scheffel, Watercolors.

**COLORADO SPRINGS, COLO.**  
Fine Arts Center May: Steuben Glass; Santos of the Southwest.

**COLUMBUS, OHIO**  
Gallery of Fine Arts To June 6th: Columbus Art League Annual.

**CORTLAND, N. Y.**  
Free Library May: Anna Meltzer.

**DALLAS, TEX.**  
Museum of Fine Arts May: 19th Dallas Allied Arts Annual.

**DENVER, COLO.**  
Art Museum May: Robert Gwathmey.

**DETROIT, MICH.**  
Institute of Arts To June 27: European Arms & Armour.

**EVANSTON, ILL.**  
Art Center To June 6: French Children's Show.

**HARTFORD, CONN.**  
Wadsworth Atheneum May: Masterpieces of Print Making.

**KANSAS CITY, MO.**  
Nelson Gallery May: Chrysler War Paintings; Ceramic National.

**LAWRENCE, KAN.**  
Museum of Art May: Scalandre Textiles; Charles Rogers.

**LOS ANGELES, CALIF.**  
Associated American Artists To June 15: Joseph Hirsch.  
Cowie Galleries May: Contemporary American Paintings.  
Decker Studios May: Contemporary American Paintings.  
Gallery of Mid-20th Cent. Art To May 22: Lepri.  
Modern Institute of Art May: Schools of 20th Cent. Art.  
Stendahl Galleries May: Ancient American & Modern French Art.

Taylor Galleries To May 22: New Paintings by Angra Enters.  
Vigevano Galleries May: Utrillo, Vlaminck, Dufy.

**LOUISVILLE, KY.**  
Speed Museum May: Daumier Prints; The Painter Looks at People.

**MANCHESTER, N. H.**  
Currier Gallery To June 5: Chinese Finger Painting by Chang.

**MILWAUKEE, WIS.**  
Art Institute To June 6: Miller Collection of Abstract Art.

**MINNEAPOLIS, MINN.**  
Institute of Arts To May 23: America the Beautiful.  
University Gallery To May 28: Lipchitz; Prometheus.

**MONTEPELIER, Vt.**  
Walker Art Center To June 27: National Purchase Exhibition.

**MONTREAL, CALIF.**  
Pat Wall Gallery To May 22: Bezael Schatz, Oils.

**NEW ORLEANS, LA.**  
Arts & Crafts Club To May 21: Annual Students Show.

**OKLAHOMA CITY, OKLA.**  
Art Center To June 6: Paintings by Bruce Goff.

**PASADENA, CALIF.**  
Art Institute May: Thomas Eakins.

**PHILADELPHIA, PA.**  
Academy of Fine Arts May: Sculpture by Henry Clews.  
Art Alliance From May 21: Prints by Vincent La Badessa.  
De Braux Galleries To May 28: Jean Chaffrey, Oils.  
Plastic Club To June 2: Exhibition of Sculpture.  
Print Club To May 21: Members of Print Club Workshop Show.  
Woodmere Art Gallery May: Fifth Annual Exhibition.

**PITTSBURGH, PA.**  
Carnegie Institute May: Drawings by Child Hassam.

**PITTSFIELD, MASS.**  
Berkshire Museum May: Henry Seaver Retrospective Exhibition.

**POUGHKEEPSIE, N. Y.**  
The Three Arts May: Recent Paintings by Muriel Foster.

**ROCHESTER, N. Y.**  
Rundel Gallery May: Florida Gulf Coast Artists.

**ST. LOUIS, MO.**  
City Art Museum To June 14: Max Beckmann Retrospective.

**SACRAMENTO, CALIF.**  
Crocker Gallery May: Drawings & Paintings by Old Masters.

**SAN FRANCISCO, CALIF.**  
City of Paris To June 12: Pacific Coast Ceramic Exhibition.  
De Young Museum May: May Rogers; George Post, Watercolors.  
Labaudt Gallery To May 28: Serigraphs & Sculpture, Ralph Chesse.  
Legion of Honor From May 19: Morris Graves Retrospective Show.  
Museum of Art To June 20: Contemporary Paintings & Sculpture.  
Raymond & Raymond To May 22: Fantasies by Dan Harris.

**SANTA FE, N. M.**  
Modern Art Gallery May: Contemporary Paintings & Sculpture.  
Museum of N. M. May: Bennett Kassler, Sculpture.

**SANTA MONICA, CALIF.**  
Art Gallery May: Reeva Miller.

**STATE COLLEGE, PA.**  
State College May: Gimbel Collection; George Biddle Drawings.

**TOLEDO, OHIO**  
Museum of Art May: William Blakeley; Latin American Prints.

**TORONTO, CAN.**  
Art Gallery May: Standard Oil Collection, Paintings.

**TULSA, OKLA.**  
Philbrook Art Center To July 15: American Indian Painting.

**UTICA, N. Y.**  
Munson-Williams-Proctor May: Paintings from Corcoran Biennial.

**WASHINGTON, D. C.**  
Arts Club To May 28: Everett Spruce; Rowland Lyon.  
Corcoran Gallery May: Margaret Gates; Ethel Gath; Caffee; Bookatz.  
Library of Congress To Aug. 15: National Exhibition of Prints.  
Pan American Union May: Lasar Segall.

**PHILLIPS GALLERY MAY: Paintings by Regional Artists.**  
Smithsonian Institution To May 23: Theresa Bernstein.

**WHYTE GALLERY MAY: Local Impressions by Seven Artists.**

**WICHITA, KAN.**  
Art Association To June 15: Latin American Prints.

**ART MUSEUM MAY: New Mexico Masters & Tempera Paintings.**

**WILLIAMSTOWN, MASS.**  
Lawrence Museum To May 24: Expressionism in Prints.

**WILMINGTON, DEL.**  
Art Center To June 18: Contemporary Sculpture from Clay Club.

**WOODSTOCK, N. Y.**  
Mollie Smith Gallery To July 1: Ivan Summers.

**YOUNGSTOWN, OHIO**  
Butler Institute May: Ohio Watercolor Society Circuit Show.

## NEW YORK CITY

A. C. A. Gallery (63E57) To May 29: Maxwell Gordon, Paintings.

Acquavella Galleries (38E57) May: Selected Old Masters.

A-D Gallery (130W40) To June 25: Book Jacket Designers Guild.

American-British Art Center (44W 56) May 17-29: Emily Wilkinson.

Architectural League (115E40) From May 21: Jefferson Memorial Competition Designs.

Argent Galleries (42W57) To May 22: A. Lindemann; V. McKenzie; Beatrice Stein; From May 24: 6 Sculptors.

Artists' Gallery (61E57) To May 21: Beauford Delaney, Paintings.

Artists League (77 Fifth) To May 28: Kent, Seach, Martone.

Asbury Gallery (18 Cornelia) To May 29: Daum, Recent Paintings.

Associated American Artists (711 Fifth) To May 22: Arkipenko.

Babcock Galleries (38E57) May: 19th-20th Cent. American Artists.

Barbizon-Plaza Gallery (101W58) To June 13: Josef Rulof.

Barzansky Galleries (664 Madison) May: Group Exhibition.

Bienow Gallery (32E57) May: Contemporary French & Americans.

Binet Gallery (67E57) To May 27: French Etchings & Engravings.

Brooklyn Museum (E. Pkwy.) To May 23: Print Annual; To Sept. 26: Wedgwood Exhibition.

Brunner Gallery (110E58) May: Old Masters.

Buchholz Gallery (32E57) To May 22: Klee; From May 25: John S. Newberry Jr. Collection.

Carlebach Gallery (937 Third) To May 22: French Primitives; May 24-June 5: 25 Jungle Moderns.

Carstairs Gallery (11E57) May: Group Exhibition Modern French Paintings.

Charles-Fourth Gallery (51 Chas.) May 16-June 1: Gallery Group.

China House (125E65) May 18-June 10: Paintings by Chi-Yuan, Brushwork by Chi-Yuan Students.

Chinese Gallery (38E57) To May 28: Earl Kerkam, Oils.

Contemporary Arts (106E57) To May 28: Ellis Wilson.

Cooper Union Museum (Cooper Sq.) To June 12: Recent Accessions.

Delius (116E57) May: French Drawings.

Demotte Gallery (39E51) May: Julio Martin.

Downtown Gallery (32E51) May: New Paintings by Jack Levine.

Durand-Ruel (12E57) To May 28: Picasso.

Durlacher Galleries (11E57) To May 28: Drawings, Group Show.

Egan Gallery (63E57) May: William de Kooning.

Egleston Galleries (161W57) May 24-June 5: Leo Nagor.

8th St. Gallery (33W8) May 17-31: Gotham Painters.

Feigl (601 Mad.) To June 30: Utrillo & Other French Masters.

Ferargli Galleries (63E57) To May 24: Hester Mercin; May 19-June 6: Group Show.

44th St. Gallery (133W44) May: Betty Lane.

French & Co. (210E57) May: Albert Stern, Loan Exhibition.

French Embassy (934 Fifth) To May 22: Modern French Prints.

Friedman Gallery (20E49) May: Leon Helguera.

Garret Gallery (47E12) May: Group Exhibition.

Grand Central Art Galleries (15 Vand.) To May 28: 100 Color Reproductions; Spring Watercolors.

Grolier Club (47E00) To May 31: Work by Rudolph Ruzicka.

Hell's Kitchen Galleries (460 Tenth) May: Johann Poprzeba.

Hudson Guild (436W27) May: Work by Theodore Fried.

Hugo Gallery (26E55) May: Magritte, Oils and Gouaches.

Jane St. Gallery (41 Perry) To May 22: Bacher, Fischer, Solomon.

Jewish Museum (Fifth at 92) May: Ben-Zion; To Aug. 1: Arthur Sayk.

Kennedy & Co. (785 Fifth) May: Flower & Fruit Prints.

Knoedler (14E57) To May 22: Bernan; From May 24: Bernard Perlman.

Kootz Gallery (15E57) To May 29: Motherwell.

Kraushaar Galleries (32E57) From May 17: Summer Group.

Laurel Gallery (48E57) To May 28: Chris Ritter, Paintings.

Levitt Gallery (16W57) To May 29: Rudolph Weisenborn.

Julien Levy (42E57) To June 1: Group Exhibition.

Lilienfeld Galleries (32E57) May: Old Masters & Modern French.

Little Gallery (Lex. at 63) To June 30: Fleurette Recio Withers.

Lotos Club (5E66) To May 21: Late 19th Cent. American Paintings.

Luyber Galleries (112E57) To May 29: Frederic Hicks, Pastels.

Macbeth Gallery (11E57) May: Contemporary American Artists.

Matisse Gallery (41E57) From May 18: New Paintings by 10 Artists.

Metropolitan Museum (Fifth at 92) May: Chinese Paintings; To June 13: German Masterpieces.

Midtown Galleries (605 Madison) To May 29: Emlen Etting.

Milch Galleries (55E57) To May 22: Selected Paintings; May 11-June 5: Schiedler Group.

Morton Galleries (117W58) May: Dorra Keen Butcher.

Museum of City of N. Y. (Fifth at 103) May: Broadway Signs.

Museum of Modern Art (11W58) To July 25: Pierre Bonnard.

Museum of Non-Objective Painting (1071 Fifth) May: Selections from Permanent Collection.

National Academy (1083 Fifth) To May 23: National Association of Women Artists Annual.

National Arts Club (15 Gramercy) May: Painting & Sculpture Group.

New-Age Gallery (133E56) To May 24: Lu Belmont, Recent Caricatures.

Historical Society (Cent. Pk. W. at 77) May: N. Y. Anniversary Show.

Public Library (127E58) May: Lind Salzer, Watercolors.

Newcomb-Macklin (15E57) May: Group Exhibition.

Newhouse Galleries (15E57) May: Distinctive Paintings.

Newman Gallery (150 Lexington) May: Ships.

Newton Gallery (11E57) May 17-29: Alexander Sideris.

Nicholson Gallery (69E57) May 11-June 4: Three Centuries of Fine Landscape Paintings.

Norlitz Gallery (59W56) To May 22: Nota Koslowsky, Paintings.

Opportunity Gallery (9W57) To June 10: Stampers.

Parsons Gallery (15E57) To May 28: Sonia Sekula.

Passedoit Gallery (121E57) May 18-June 12: "Ensemble."

Pen & Brush Club (16E10) May: Founder's Prize Exhibition.

Peris Gallery (32E58) To May 22: Paintings by Papdorf; From May 24: Season in Review.

Portraits, Inc. (400 Park) May: Contemporary American Portraits.

Raymond & Raymond (40E52) To May 25: Raoul Dufy.

Rehn Gallery (683 Fifth) May: Spring, 1948.

RoKo Gallery (51 Greenwich) May 23-June 19: Paintings & Sculpture of Hai by Paul England.

Rosenberg Galleries (16E57) To May 22: Le Corbusier; From May 24: Michel Patriz.

Salpette Gallery (128E56) To May 29: Three Under Thirty.

Bertha Schaefer Gallery (32E57) To June 5: Ben-Zion.

Schaeffer Galleries (52E58) May: Old Masters.

Schneider Gabriel Galleries (69E57) May: Permanent Collection.

Schoneman Galleries (73E57) May: Fine Paintings, All Schools.

School for Art Studies (250W 29) To May 25: Under Annual.

Schultheis Art Galleries (15 Madison Lane) May: Old Masters.

Scott & Fowles (745 Fifth) To May 29: Sir Alfred J. Munnings.

Sculptors Gallery (4W8) To June 5: Group Exhibition.

Sculptors Guild (18 Wash. Sq. N.) May: Contemporary American Sculpture, Outdoor Exhibition.

Seligmann Galleries (5E57) To May 29: 25 & Under Annual.

Seligmann-Hell (11E57) To May 22: Alice Laughlin, Stained Glass.

Serigraph Gallery (38W57) May: Prize Winner Exhibition.

Silberman Galleries (32E57) May: Old Masters.

Tribune Art Center (100W42) May: Unknown Soldier Artists.

Van Dieman Galleries (21E57) May 18-June 1: John Agell.

Village Art Center (224 Waverly) To June 5: Sculpture Show.

Weyhe Gallery (794 Lex.) May 11-July 30: New Paintings.

Wildenstein (19E64) To June 1: Max Band; George Biddle.

Willard Gallery (32E57) To June 5: Sibley Smith, Watercolors.

Young Gallery (1E57) May: and Modern Paintings.

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